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ABSTRACT

This catalog describes wax cylinder recordings of music collected by two pioneers in ethnomusicology. The 101 cylinders in the Benjamin Ives Gilman Collection recorded at the 1893 World's Columbian Exposition in Chicago contain Fijian, Samoan, Uvean, Javanese, Turkish, and Kwakiutl or Vancouver Island Indian music. The Gilman Collection is arranged by cultural group. A set of 120 cylinder copies compiled shortly after World War I by Erich Moritz von Hornbostel from ethnic and tribal music at the Berlin Phonogramm-Archiv offers music collected from 1900-1914 in 15 world geographic regions, including North America. The set is the first anthology of recordings of world music and contains some of the earliest recordings of "exotic" music. The Hornbostel Demonstration Collection is arranged by geographic region and includes an index by collector and by cultural group. Entries in each catalog list cylinder number, Archive of Folk Culture number, cylinder, collector's description of contents, performer, recording location and date, and notes containing technical information about sound quality. Bibliographies for both collections conclude the catalog. (LFL)

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THE FEDERAL CYLINDER PROJECT

A Guide to Field Cylinder Collections in Federal Agencies

VOLUME 8

EARLY ANTHOLOGIES

Edited by
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with the assistance of
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American Folklife Center

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THE AMERICAN FOLKLIFE CENTER

The American Folklife Center was established by the Congress of the United States in 1976 with the passage of Public Law 94-201, the American Folklife Preservation Act. The center is charged with "preserving and presenting American folklife" through programs of research, documentation, archival preservation, live presentation, exhibition, publication, dissemination, training, and other activities involving folk traditions in the United States.

The center's program has been arranged to fulfill four major goals: the coordination of folk cultural activities, assistance to folklife agencies and specialists in various parts of the country, research and archival service, and model programs and publications.

The Archive of Folk Culture

The Archive of Folk Culture became part of the American Folklife Center in 1978. Since its founding in 1928, the archive has assembled at the Library of Congress one of the most significant collections of folklife materials in the world. It controls audio recordings containing folksong, folk music, folk tales, oral history, and other forms of traditional expression; holds over seventy thousand pages of manuscript material; and maintains a reading room with books and periodicals dealing with folk music and folklore chosen from the thousands of relevant items in the Library's collections.

As part of its reference service, the archive prepares and publishes numerous guides, finding aids, bibliographies, and discographies which are available to the public at no charge. It has also published LP recordings of folk music and folklore, available for purchase at the Library or by mail.

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FOREWORD

The nineteenth century gave birth to the magic of international expositions where "exotic" dancers and musicians from colonized cultures performed to lure prospective customers into viewing and purchasing the displayed colonial products. From 1851 to 1855, expositions were held in successive years in London, New York, Dublin, Munich, and Paris, and they continued to be held at two to five-year intervals into the twentieth century. Composers and scholars in Europe and America, hearing the musics of other cultures for the first time, became increasingly interested in them.

The scholars came from many disciplines, bringing their specialized investigative approaches with them. They shared their findings across thousands of miles of ocean, arguing over the nature of musical scales and man's perception and use of them. They exulted in new discoveries, many of which were made possible by the invention of the phonograph.

Until that amazing tool became available for use, analysis could take place only during live performances or by relying on memory. There was no way to hear the same performance more than once. One could either return to hear different performances, at an exposition, for example, or in the field ask for performances to be repeated until an "accurate" transcription was acquired. Suddenly, with the wax cylinder phonograph, a performance could be captured and played back at any time. Even with the acoustical limitations of the early recording process, scientific techniques could be applied to the study of music for the first time. Transcribing, checking, and presenting the results of the analysis of the same single performance of music became possible. The phonograph provided the technical impetus for the development of a new discipline, a discipline later to be christened *vergleichende Musikwissenschaft* (comparative musicology) by the "Berlin school."

In their enthusiasm to study and preserve, these pioneers recorded at every opportunity, enthralled by "exotic" musics and their new mechanical helpmate. They recorded and collected far in excess of what they could ever analyze in their lifetimes, a legacy that has remained integral to ethnomusicology. These cylinders and their recordists remind us that since its inception, ethnomusicology has benefited from the multi-faceted viewpoints of scholars from many disciplines and has been international in both the origins of the scholars and the musics they studied.

The early anthologies catalog describes cylinder phonographs recorded or collected by two important pioneers in ethnomusicological research: Benjamin Ives Gilman and Erich Moritz von Hornbostel. It is interesting that the recordings included here represent their least known work or interests. The two pioneers made or collected recordings far beyond the scope of their written studies.

Benjamin Ives Gilman, an American psychologist, has been credited by Hornbostel and others with being the first scholar to use the phonograph in a scientific approach to the study of music. Gilman is known primarily for his transcriptions and analyses of Jesse Walter Fewkes's recordings of Zuni and Hopi songs. As one of the first American scholars to realize that not all music was subject to the restrictions of Western scale and harmony, Gilman contended that the Indians had their own set of conscious norms for intervallic relationships. The transcriptions in his 1891 publication, "Zuni Melodies," include minute discrepancies from the Western tempered scale. In spite of the controversy that arose from his theories, shared by few others of his time and now generally accepted by scholars, "Zuni

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Melodies" served as a model for many later treatises based on phonographic materials.

Much of Gilman's musical research was given impetus by Mary Hemenway, who commissioned the Hemenway Southwestern Archaeological Expedition to study and preserve the history, language, and folklore of the Pueblo Indians. In 1890 Hemenway charged Jesse Walter Fewkes with the responsibility of recording Zuni speech and song, but she entrusted the study of the songs to Gilman. To prepare for this expedition, Fewkes had tested the phonograph by recording songs of the Passamaquoddy in Maine earlier that year. As a result of these cylinders, Fewkes is honored as the first man to have recorded music for the benefit of science.

Gilman also made recordings of his own, but the only ones he analyzed and published were the Chinese songs he recorded in 1892. In 1893 Hemenway commissioned Gilman to record "exotic music" at the World's Columbian Exposition in Chicago. Gilman returned with 101 cylinders of musical performances at the exhibits called "Javanese," "Samoan," "Turkish" (Empire), and "Vancouver Island Indian" (Kwakiutl), which he never published. Gilman's 1893 recordings, cataloged in this anthology, are the oldest known recordings of any of these musics. Gilman's own informative field notes reveal that Franz Boas was simultaneously recording the Kwakiutl music, but Boas's recordings are not to be found in any archive.

By his late teens, the Austrian-born Erich Moritz von Hornbostel was already an accomplished composer and pianist. He earned his doctorate in chemistry in 1900 and moved to Berlin. There he became Carl Stumpf's assistant and was drawn into research in musicology and experimental psychology at the Psychological Institute. His list of publications includes nearly 140 writings. When the archives of the Psychological Institute became the Berlin Phonogramm-Archiv in 1906, Hornbostel assumed its directorship, a position he held until 1933.

Thousands of cylinders became part of the archives with recordings made by psychologists, physicians, explorers, missionaries, ethnologists, musicologists, anthropologists—men and women alike. Hornbostel himself is known to have conducted fieldwork, recording Pawnee music in the United States. Shortly after World War I he first issued 120 carefully selected cylinders of music from many nations in an anthology known as the "Demonstration Collection."

There are three known sets of this collection in the United States, each varying in the contents of a few cylinders. Two sets, originally owned by Henry Cowell and George Herzog, are housed in the Archives of Traditional Music at Indiana University. Forty-two of the Indiana cylinders have been published on Ethnic Folkways FE 4175. The third set, in the Library of Congress, is cataloged here in this anthology.

The initial issuance of Hornbostel's "Demonstration Collection," the first anthology of recordings of world music, was in itself a historical landmark. It contained some of the earliest and most representative recordings of "exotic" musics. Among them were wax cylinders which had been analyzed in the publications that laid the foundations for the discipline now known as ethnomusicology.

The value of wax cylinder recordings for current ethnomusicological research is often underestimated and the cylinders overlooked. But, in spite of a sound quality that is poor by today's standards, the cylinders can reveal information thought extractable only from current disc recordings. Most of these cylinders predate, by thirty to fifty years, the first disc recording of music from many of these cultures, and the recordists often left excellent field notes. By applying the tools and techniques now available through modern electronic technology, the cylinders can be analyzed for use in studies in acculturation, musical change, organology, and musical acoustics, to name a few. My personal experience with Gilman's 1893 Javanese cylinders can serve as an example.

Of the 101 cylinder recordings Gilman made at the Columbian Exposition, 34 were made in the "Java Village" on Chicago's Midway Plaisance on September 23, 1893. Gilman recorded the entire 1:00 P.M. gamelan orchestra performance and devoted six additional cylinders to the tunings of the individual instruments, which have since been housed at the Field Museum of Natural History in Chicago. Analysis of his cylinders and descriptive notes provided otherwise unobtainable information

on the gamelan's history in Chicago and Java, its age, and the nature of its tuning.

Gilman's notes reveal that the gamelan orchestra did not perform in solo concert. Instead, it accompanied Sundanese *wayang topeng* (dance drama with masked dancers in which a narrator provides dialogue) and four Javanese *srimpi* performing excerpts from Javanese *wayang wong* (dance drama without masks in which the dancers provide their own dialogue and singing). Gilman described the characters on stage, noting their masks, costumes, props, and actions, and in some cases the reactions of the American audience or even the Javanese gamelan musicians.

As he recorded their tuning, Gilman wrote down the nineteenth-century names for the instruments, which in some cases had changed and were nearly forgotten. He also noted the name and address of his primary informant, A. R. W. Kerkhoven, a Dutch colonial from Sinagar tea plantation in West Java. Recent research into the names *Kerkhoven* and *Sinagar* led to previously unknown information on plantation life in Sunda and on colonial sponsorship of exhibits at nineteenth-century international expositions.

Recent analysis of the cylinders themselves led to other important facts. Three different styles of music were played on the gamelan during that performance: Sundanese, Central Javanese, and three Western tunes including "Yankee Doodle." The performance Gilman recorded opened with "Bima Kurda," a Central Javanese composition that remains popular in current Javanese repertoires. The piece was performed Solonese style, that is, in the particular manner of the musicians in Surakarta, also known as "Solo," one of the two court cities in Central Java. The 1893 performance of "Bima Kurda" was complete with Dutch-influenced snare drums in marching cadence.

In addition, the surface or nuclear melody *(balungan)* of "Bima Kurda" was found to have undergone several significant changes in the last ninety-two years. In 1893, the melody included the rarely used fourth note from the bottom of the Javanese *pelog* scale, making it a piece with a hexatonic melody. Today, the fourth tone, called *pelog*, is no longer found in "Bima Kurda," and its melody is thus purely pentatonic.

Acoustical research on the cylinders was carried out at the University of Iowa. Realtime spectographic analysis was conducted on Gilman's recordings of the individual instruments in the gamelan. These analyses were compared to analyses of these same instruments recorded recently at the Field Museum. This comparative analysis produced two extraordinary discoveries.

First, the tuning of the gamelan instruments had remained stable from 1893 until they were analyzed in 1978, a period of eighty-five years. The Javanese believe it takes from twenty-five to thirty years for the tuning of a bronze gamelan to stabilize. This information was essential to dating the gamelan as it proved the gamelan could not have been manufactured after 1865.

Second, the two *saron barung* (seven-key bronze metallophones) in the gamelan had been tuned as a male and female pair; that is, the corresponding keys on each instrument were deliberately tuned just enough cycles apart so that their disparity could be heard as audible sound-wave "beats" when the keys were struck simultaneously. The instrument with the lower tuning in each pair was considered to be the female. This tuning continues today in Bali but not in Java. It was believed to be an old discontinued practice in Java, but there was little or no remaining evidence of its existence there beyond oral history until Gilman's cylinders were analyzed.

The information realized from analysis of Gilman's cylinders and notes was invaluable to the continuation of research on the Field Museum gamelan, and on musical style, tuning practices, and melodic form in nineteenth-century Java. There are thousands of wax cylinders yet to be researched and every reason to believe that this same kind of information can be elicited from them.

Sue Carole De Vale
Illinois Arts Council
March 1982

PREFACE

This catalog brings together two important early anthologies of world music: the Benjamin Ives Gilman collection of Samoan, Javanese, Turkish, and Kwakiutl cylinders recorded at the 1893 World's Columbian Exposition in Chicago; and the Berlin Phonogramm-Archiv Demonstration Collection of music from all over the world compiled by Erich Moritz von Hornbostel. These anthologies share a common legacy: a growing awareness among early ethnomusicologists of the importance of world music and a keen desire to preserve and share this music for scholarly research.

CATALOG FORMAT

Introductions preceding the entries for each of the two collections in this catalog summarize basic information concerning the scope, recording locations and dates, institutional affiliation or sponsor, co-workers, and special restrictions surrounding the collection. A second paragraph provides information about the documentation used in preparing the entries, including references to published and unpublished manuscripts, transcriptions, photographs, field notes, and related correspondence.

The individual cylinder is the basic organizing unit for the catalog. Because each collection is unique, a flexible catalog format has been designed that can be modified to fit a collection's particular requirements:

CYLINDER NO.
The number assigned by the Archive of Folk Culture to original cylinders in the collections of the Library of Congress.

AFS NO.
The reference number assigned to each tape reel by the Archive of Folk Culture. This entry includes the location of each cylinder on a reel.

ORIGINAL NO.
The number assigned to a cylinder by the collector.

TIME
The duration of an entire cylinder. The lengths of individual bands or items on a cylinder are given in brackets in the section labeled DESCRIPTION.

QUALITY
Relative judgment of sound quality of the original cylinder. Special technical problems pertaining to the sound or condition of the cylinder are included in the NOTES.

DESCRIPTION
The collector's assigned title or identification of the contents of a cylinder. The documentation is taken from accompanying notes, correspondence, labels on cylinders and boxes, published and unpublished manuscripts, and announcements recorded on the cylinder itself by the collector. Editorial notations are enclosed in brackets. This includes the timings of individual bands or items on a cylinder and supplementary information identifying or clarifying elements in the basic description.

PERFORMER
The name and identification of the performer, if known.

DATE
The date of the original recording.

NOTES
Includes specific technical information concerning the sound quality of a cylinder. The following terminology is used:

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Beating:	rhythmic knocking caused by deep scratches across the grooves of a cylinder.
Echo:	faint but pronounced repetition of recorded signal caused by improper or double carving of grooves on the cylinder.
Machine noise:	audible hum of cylinder recorder.
Speed fluctuations	wobbling sound caused by uneven machine speed.
Speed warp:	a distortion of sound at the beginning or end of a cylinder.
Surface noise:	noise caused by exudation or mold on the cylinder.

The notes also contain indications of reference pitches, announcements, breaks or pauses in the recorded program, and other unusual occurrences.

Variations in this format are described in the introductions to each collection. There is a selected bibliography at the end of the catalog.

Many individuals have given valuable assistance in the compilation of this catalog, but the following deserve special mention. Sally Bond, administrator of the Peabody Museum of Archaeology and Ethnology at Harvard University, deserves special thanks for her patient research into the intricacies of the Gilman collection. Louise Spear, assistant director of the Indiana University Archives of Traditional Music, located corresponding documentation for the Hornbostel collection and Don Niles of the Music Department at the Institute of Papua New Guinea Studies corrected the Melanesian entries of the Hornbostel catalog. We are also indebted to Jacob Wainwright Love of Trinity College for additional information on Harry J. Moors. Gregory Pontecorvo, assistant to the Federal Cylinder Project, prepared the bibliography and worked on preliminary drafts of the Hornbostel Demonstration Collection catalog. Finally, Sue Carole De Vale has, in addition to her foreword and the contribution of her own analytic notes on Gilman's Javanese cylinders, offered patient and enthusiastic support and advice.

THE BENJAMIN IVES GILMAN COLLECTION: 1893 WORLD'S COLUMBIAN EXPOSITION

COLLECTOR: Benjamin Ives Gilman
SPONSOR: Mary Hemenway
PROVENANCE: Peabody Museum of Archaeology and Ethnology
Harvard University
11 Divinity Avenue
Cambridge, Massachusetts 02138
CYLINDER NO.: 4,293-4,393
AFS NO.: 14,740-14,741
RESTRICTIONS: The Peabody Museum of Archaeology and Ethnology at Harvard University retains all rights to the publication of this material.

One hundred and one wax cylinders recorded by Benjamin Ives Gilman under the sponsorship of Mary Hemenway at the 1893 World's Columbian Exposition, Chicago, Illinois. The cylinders were originally part of the collection of the Peabody Museum of Archaeology and Ethnology at Harvard University and were transferred to the Library of Congress in 1970. Tape copies of this collection are at the Peabody Museum as well as the Library of Congress.

Since Gilman did not publish articles or transcriptions based upon this collection, most of the documentation is taken primarily from an index prepared by Gilman dated December 2, 1908, and from engineer's tape logs and labels on the cylinder boxes. In this catalog, all of the entries in the DESCRIPTION section were copied verbatim from his notes. Additional sources include studies of the music and culture of Uvea (Wallis Island) and Futuna by Edwin G. Burrows; Franz Boas's material on Kwakiutl ceremonial songs; and analytical notes to the Javanese performances provided by Sue Carole De Vale. The NOTES section includes announcements, editorial additions, and cross-references to the sources mentioned above.

CONTENTS

1. Fijian, Samoan, and Uvean (Wallis Island) Music: 40 cylinders

Gilman recorded four performances at the Samoan Exhibit on the Midway Plaisance, an area of the exposition devoted to the customs of various cultures around the world. The first performance, at which Gilman recorded ten cylinders, took place on September 23, 1893, at 10:30 A.M. The remaining thirty cylinders were recorded at three sequential performances beginning with the 7:30 P.M. performance on the same day. The performances included music from Samoa, Fiji, and Uvea (Wallis Island), as well as a version of "My Country 'Tis of Thee."

2. Javanese Music: 34 cylinders

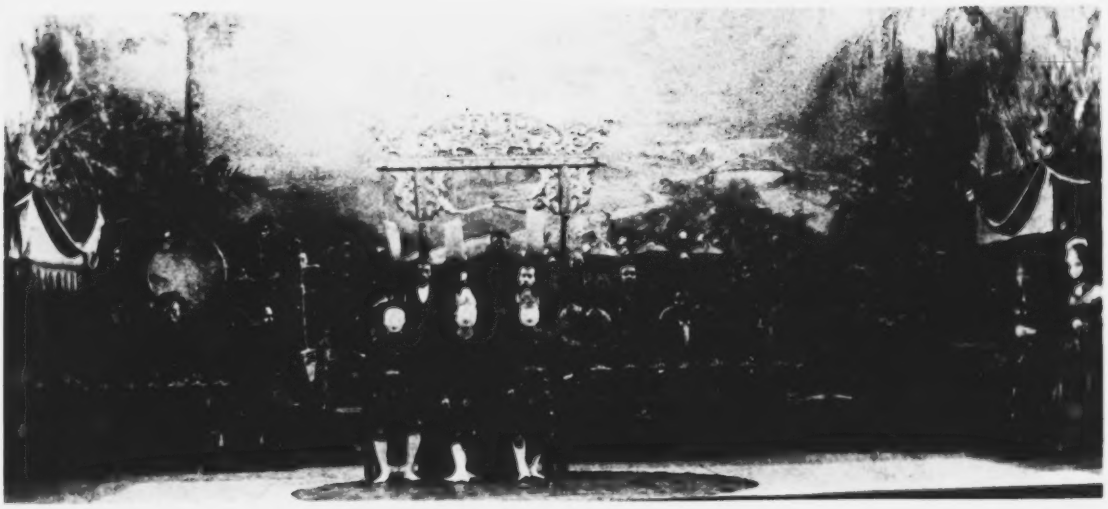
These cylinders were recorded on September 23, 1893, at 1:30 P.M. at a performance in the theater at the Java Village on the Midway Plaisance. After the performance, which consisted of Javanese and Sundanese songs, dances, and dance-dramas, as well as several European tunes performed on the gamelan, Gilman recorded the tunings of the instruments in the orchestra and obtained examples of singing from several performers.

3. Turkish Music: 9 cylinders

These cylinders were recorded in the Turkish Theatre on the Midway Plaisance on September 25, 1893, at 8:45 A.M. In addition to the Turkish and Syrian/Lebanese vocal and instrumental music obtained during the performance, Gilman was able to record the tunings for several of the instruments.

4. Kwakiutl or Vancouver Island Indian Music: 18 cylinders

Although Gilman did not specify where the cylinders were recorded, it is probable that the performances took place at the Indian Village on the Midway Plaisance.



Javanese musicans and dancers at the 1893 World's Columbian Exposition. Prints and Photographs Division, Library of Congress.

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1893 WORLD'S COLUMBIAN EXPOSITION

[PART I]
[GILMAN'S NOTES]: September 23d. 10:30
SAMOAN EXHIBIT - Mr. Nichols, Manager. Mr. Moors: Manager of natives. Mr. Moors says that they have learned our music and mix their native music with it. They will begin a hymn and run off upon native airs after a short time.

CYLINDER NO. 4,293 **TIME** 2:30
AFS NO. 14,740: A1 **QUALITY** good
ORIGINAL NO. 1

DESCRIPTION Song and Dance, Tapatei. Song of Wallis Island.*
PERFORMER Unidentified

NOTES This may be either the Uvean and Futunan tapaki, or the Uvean me'e tu'upaki, both men's paddle dances. See also cylinders 4,304-4,305; 4,316-4,317; and 4,325-4,326. *Edwin Burrows's ethnographies of Futuna and Uvea, and his study of Uvean and Futunan music include descriptions of paddle dances.

CYLINDER NO. 4,294 **TIME** 2:25
AFS NO. 14,740: A2 **QUALITY** good
ORIGINAL NO. 2

DESCRIPTION a) Song with dance (paddles in hand) sung by ten natives to an accompaniment of a struck log, runs on to cylinder No. 2 (I make a break and on Cylinder No. 2 take beginning of next song.); b) [1:22]: Religious Song and Dance of Wallis Island. This song continues onto cylinder 3.
PERFORMER Unidentified

NOTES a) Continuation of tapatei [tapaki] from cylinder 4,294. Gilman's description is apparently intended to go with the first cylinder. b) [Announcement--1:03]: "Religious Song and Dance of Wallis Island." This is similar to the Uvean eke, a men's stick dance, which Edwin Burrows describes in Songs of Uvea and Futuna (Bernice P. Bishop Museum Bulletin no. 183, 1945), pp. 34-36. See also cylinders 4,308; 4,319-4,320; and 4,328-4,329.

CYLINDER NO. 4,295 **TIME** 2:06
AFS NO. 14,740: A3 **QUALITY** poor
ORIGINAL NO. 3

DESCRIPTION [a) Continuation of cut b on previous cylinder.] b) [1:25] Meikemau Fiji War Dance [See Notes].

PERFORMER Unidentified

NOTES a) Continuation of the second song on cylinder 4,295. b) Speed warp. Begins with the announcement: "[Meke] mau [Fiji] war dance." "Meikemau" is probably meke wau, a Fijian men's club dance. See also cylinders 4,309-4,310; 4,320-4,321; and 4,329-4,330.

CYLINDER NO. 4,296 **TIME** 2:20
AFS NO. 14,740: A4 **QUALITY** poor
ORIGINAL NO. 4

DESCRIPTION a) Meikemau continued. Continuation of 3b. (I think there is tuning of European instruments by the band outside.); b) [1:36] Matu: a dance of rejoicing (not a song as I spoke it into the phonographic tube.) (I shall get a lot of the music of the band outside unavoidably.)

PERFORMER Unidentified

NOTES a) Continuation of the meke wau begun on cylinder 4,295. b) Announcement at 1:32: "[Matu], a song of rejoicing." The matu may be a kind of coda at the end of the meke wau. See also cylinders 4,310; 4,321-4,322; and 4,330-4,331.

CYLINDER NO. 4,297 **TIME** 2:02
AFS NO. 14,740: A5 **QUALITY** good
ORIGINAL NO. 5

DESCRIPTION Matu (continued) and concluded.
PERFORMER Unidentified

NOTES Continuation of the second song on cylinder 4,296.

CYLINDER NO. 4,298 **TIME** 2:11
AFS NO. 14,740: A6 **QUALITY** poor
ORIGINAL NO. 6

DESCRIPTION a) Ailauu a club drill. (No singing I believe but I take it for the rhythm.) Occasional interjaculations and what appear to be orders. They slap themselves and the floor with their paddles. Concluded; b) [1:45] Mauluulu. Song by Fetoai. Sung by Lola.

PERFORMER b) Probably led or begun by Lola

NOTES a) Shouting and drumming. [Announcement]: "Ailauu: a club drill." The ailauu may actually be the Samoan 'ailao or the Uvean kailao, a men's club dance. See also cylinder 4,311. b) Voices faint at first; machine noise. Announcement at 1:35: "Ma'ulu'ulu." The ma'ulu'ulu, is a sitting dance for either men or women. All four ma'ulu'ulu performances recorded on Gilman's cylinders have basically four parts: a slow choral introduction; a percussion interval--drumming and hand-clapping--without an accompanying song; a fast choral section; and a concluding percussion interval. On this cylinder, the slow choral introduction starts at 1:45 and continues on the next cylinder. See also cylinders 4,312-4,314; 4,322-4,324; and 4,332-4,333.

CYLINDER NO. 4,299 **TIME** 2:28
AFS NO. 14,740: A7 **QUALITY** good
ORIGINAL NO. 7

DESCRIPTION Continuation of Mauluulu. (This sounds to me very much like missionary music.)

PERFORMER Unidentified

NOTES Speed warp at end. Continuation of the slow choral introduction begun on cylinder 4,298. An interval of drumming and hand-clapping starts at 2:23.

CYLINDER NO. 4,300 **TIME** 2:31
AFS NO. 14,740: A8 **QUALITY** fair
ORIGINAL NO. 8

DESCRIPTION Continuation of Mauluulu. (Interval of hand clapping.)
PERFORMER Unidentified

NOTES Speed warp at beginning. The percussive interval begun on the previous cylinder continues for a short time, and is followed at :35 by a fast choral section.

CYLINDER NO. 4,301 **TIME** 2:18
AFS NO. 14,740: A9 **QUALITY** good
ORIGINAL NO. 9

DESCRIPTION a) Conclusion of M. b) [:42] Then, My Country 'Tis of Thee.
PERFORMER Lola

NOTES Speed warp at beginning. a) Conclusion of ma'ulu'ulu begun on cylinder no. 4,298. b) This is a full choral version of "America," possibly sung in Samoan with added melodic embellishments. See also cylinders 4,314-4,315.

CYLINDER NO. 4,302 **TIME** :31
AFS NO. 14,740: A10 **QUALITY** good
ORIGINAL NO. 10

DESCRIPTION Continuation and end of "My Country 'Tis of Thee."
PERFORMER Unidentified

NOTES Slight speed warp.

JAVA VILLAGE 1:30 P.M.
September 23.

CYLINDER NO. 4,334 **TIME** 2:43
AFS NO. 14,740: A11 **QUALITY** good
ORIGINAL NO. 11

DESCRIPTION a) I propose to take the whole 1:30 performance. Consisting of 5 parts.
(1) Lagoe Rame
(2) Tandak
(3) Soedanese Wajang
(4) Javanese Wajang
(5) Am. Nat. Airs
b) [1:01: "Lagoe Rame"; See Notes]

PERFORMER [De Vale]: Sundanese musicians, Sundanese and Javanese dancers, and actors from Parakan Salak and possibly also from Sinagar, neighboring Dutch colonial plantations in the Sukabumi Regency of West Java or Sunda.

NOTES a) Announcement at beginning: "On the following cylinders, we propose to take the 1:30 P.M. performance in the Javanese theater. This consists of five parts:
First - Lagoe Rame or usual welcome.
Second - Sundanese dance or tandak performed by dancing girls from West Java.
Third - Sundanese wayang, representing [volume drops--inaudible] . . . of Java.
Fourth - Javanese wayang performed by the Javanese dancing girls from the court of His Majesty the Sultan of Solo, Central Java.
Fifth - American national airs performed by the gamelan or orchestra.
I shall try to indicate the points of differentiation between these five parts."
b) [De Vale]: The piece Gilman calls "Lagoe Rame" is "Bima Kurda," a Central Javanese gamelan composition in ladrang form.

CYLINDER NO. 4,335 **TIME** 2:33
AFS NO. 14,740: A12 **QUALITY** good
ORIGINAL NO. 12

DESCRIPTION Lagoe Rame continued.
PERFORMER [Same as cylinder 4,334]

NOTES Speed warp and some beating at beginning. Speed fluctuations throughout. Continuation of cylinder 4,334.

CYLINDER NO. 4,336 **TIME** 2:35
AFS NO. 14,740: A13 **QUALITY** good
ORIGINAL NO. 13

DESCRIPTION a) Lagoe Rame concluded. b) [:57] Tandak begun.
PERFORMER [Same as cylinder 4,334]

NOTES a) Announcement at :46: "End of Lagoe Rame." b) Announcement at 1:58: "Entry of dancing girls."

CYLINDER NO. 4,337 **TIME** 2:30
AFS NO. 14,740: A14 **QUALITY** good
ORIGINAL NO. 14

DESCRIPTION Tandak continued.
PERFORMER [Same as cylinder 4,334]

NOTES Speed warp at beginning.

CYLINDER NO. 4,338 **TIME** 2:33
AFS NO. 14,740: A15 **QUALITY** good
ORIGINAL NO. 15

DESCRIPTION Tandak continued.
PERFORMER [Same as cylinder 4,334]

NOTES Wobble.

CYLINDER NO. 4,339 **TIME** 2:25
AFS NO. 14,740: A16 **QUALITY** good
ORIGINAL NO. 16

DESCRIPTION a) Tandak continued and concluded. b) [1:42] Soendanese Wajang begun.
PERFORMER [Same as cylinder 4,334]

NOTES Announcement at 1:42: "End of Tandak."

CYLINDER NO. 4,340 **TIME** 2:36
AFS NO. 14,740: A17 **QUALITY** good
ORIGINAL NO. 17

DESCRIPTION S. Wajang continued. The real Soendanese Wajang seems to begin here. The princess I have seen before enters here. Up to this point a clownish person has occupied the stage.
PERFORMER [Same as cylinder 4,334]

NOTES Continuation of wayang begun on cylinder 4,339. Announcement at 1:08: "This seems to be the beginning of the Sundanese Wajang. The last was a clown interval." Speed warp at beginning.

CYLINDER NO. 4,341 **TIME** 2:27
AFS NO. 14,740: A18 **QUALITY** good
ORIGINAL NO. 18

DESCRIPTION S. Wajang continued. (There may possibly be an interval between this and the last cylinder) (i.e. there may have been an interval of music not taken.)
PERFORMER [Same as cylinder 4,334]

NOTES Continuation of wayang begun on cylinder 4,339. Announcement at :52: "Entry of blue-faced man." Announcement at 2:17: "Entry of clownish person." Speed fluctuations.

CYLINDER NO. 4,342 **TIME** 2:30
AFS NO. 14,740: A19 **QUALITY** fair
ORIGINAL NO. 19

DESCRIPTION Entry of blue-faced man. Entry of clownish personage, fat and with grinning mask. Dialogue of princess and clownish person with grinning mouth.
PERFORMER [Same as cylinder 4,334]

NOTES Continuation of wayang begun on cylinder 4,339. Dialogue faint.

CYLINDER NO. 4,343 **TIME** 2:29
AFS NO. 14,740: A20 **QUALITY** poor
ORIGINAL NO. 20

DESCRIPTION Amusing dialogue which the Javanese themselves enjoy very much.
PERFORMER [Same as cylinder 4,334]

NOTES Continuation of wayang begun on cylinder 4,339. Consists entirely of very faint dialogue.

CYLINDER NO. 4,344 **TIME** 2:29
AFS NO. 14,740: A21 **QUALITY** good
ORIGINAL NO. 21

DESCRIPTION End of Amusing dialogue. Orchestra starts up [1:27]. Exit of amusing personage--blue faced man.
PERFORMER [Same as cylinder 4,334]

NOTES Continuation of wayang begun on cylinder 4,339. Announcement at 2:20: "Exit of blue faced man."

CYLINDER NO. 4,345 **TIME** 2:25
AFS NO. 14,740: A22 **QUALITY** fair
ORIGINAL NO. 22

DESCRIPTION [Continuation of wayang begun on cylinder 4,339. See notes]
PERFORMER [Same as cylinder 4,334]

NOTES Announcement at 1:00: "Exit of princess." Announcement at 1:12: "Reentry of blue-faced man." Announcement at 1:30: "Reentry of clownish person."

CYLINDER NO. 4,346 **TIME** 2:33
AFS NO. 14,740: A23 **QUALITY** fair
ORIGINAL NO. 23

DESCRIPTION Entry of red faced man. Dispute between red and blue faced man. Grinning individual interferes.
PERFORMER [Same as cylinder 4,334]

NOTES Continuation of wayang begun on cylinder 4,339. Announcement at beginning: "Entry of red-faced man." Wobble; fluctuating surface and machine noise. Dialogue a bit louder, interspersed with music.

CYLINDER NO. 4,347 **TIME** 2:20
AFS NO. 14,740: B1 **QUALITY** poor
ORIGINAL NO. 24

DESCRIPTION Still dispute between red and blue faced man. Exit of blue faced man. Dance and talk of grinning personage and and red faced man.
PERFORMER [Same as cylinder 4,334]

NOTES Continuation of wayang begun on cylinder 4,339. Announcement at 1:48: "Exit of blue-faced man." Announcement at 1:56: "Dance of red man and clownish person." Dialogue very faint.

CYLINDER NO. 4,348 **TIME** 2:34
AFS NO. 14,741: B2 **QUALITY** good
ORIGINAL NO. 25

DESCRIPTION Fight between grinner and red faced man. Exit of grinner.
PERFORMER [Same as cylinder 4,334]

NOTES Continuation of wayang begun on cylinder 4,339. Gamelan resumes at 1:59. Faint, unintelligible announcement at 2:05. Speed warp at beginning; some speed fluctuations throughout. Dialogue audible.

CYLINDER NO. 4,349 **TIME** 2:31
AFS NO. 14,740: B3 **QUALITY** good
ORIGINAL NO. 26

DESCRIPTION End of Soendanese Wajang. Beginning of Javanese Wajang [:09]. Entry of first Serimpi.
PERFORMER [Same as cylinder 4,334] [De Vale]: The srimpi dancers are from the court of the Susuhunan (Sultan) of Surakarta.

NOTES Announcement at :10: "Exit of red-faced man." Announcement at 1:01: "Beginning of Javanese Wayang. Entry of first dancer." No break between two items. Some wobble. [De Vale]: The Sundanese gamelan piece started on cylinder 4,349 continues but only for 6 seconds. An unidentified Central Javanese gamelan piece begins immediately and continues to be played through cylinder 4,356.

CYLINDER NO. 4,350 **TIME** 2:31
AFS NO. 14,740: B4 **QUALITY** good
ORIGINAL NO. 27

DESCRIPTION Posturing of first Serimpi.
PERFORMER [Same as cylinder 4,349]

NOTES Continuation of wayang begun on cylinder 4,349. Speed warp at beginning; wobble.

CYLINDER NO. 4,351 **TIME** 2:30
AFS NO. 14,740: B5 **QUALITY** good
ORIGINAL NO. 28

DESCRIPTION This is the voice of the first dancer (if audible). Entry of second Serimpi.
PERFORMER [Same as cylinder 4,349]

NOTES Continuation of wayang begun on cylinder 4,349. Announcement at 1:26: "Entry of second dancer." Pause but no break between two items.

CYLINDER NO. 4,352 **TIME** 2:23
AFS NO. 14,740: B6 **QUALITY** fair
ORIGINAL NO. 29

DESCRIPTION Dialogue between first and second dancers. Dispute between first and second dancers.
PERFORMER [See cylinder 4,349]

NOTES Continuation of wayang begun on cylinder 4,349.

CYLINDER NO. 4,353 **TIME** 2:32
AFS NO. 14,740: B7 **QUALITY** fair
ORIGINAL NO. 30

DESCRIPTION One dancer draws a dagger.
PERFORMER [See cylinder 4,349]

NOTES Continuation of wayang begun on cylinder 4,349. Speed warp at beginning; increase in machine noise.

CYLINDER NO. 4,354 **TIME** 2:30
AFS NO. 14,740: B8 **QUALITY** fair
ORIGINAL NO. 31

DESCRIPTION Fight: the two dancers arm themselves, one with a stick, the other with a sword; the one with a sword is wounded.
PERFORMER [See cylinder 4,349]

NOTES Continuation of wayang begun on cylinder 4,349. Announcement at 2:00: "Exit of first dancer." Announcement at 2:14: "Exit of third dancer." Wobble on instruments.

CYLINDER NO. 4,355 **TIME** 2:35
AFS NO. 14,740: B9 **QUALITY** fair
ORIGINAL NO. 32

DESCRIPTION Third and second dancer (the wounded one) have a colloquy seated. They go out and reenter.
PERFORMER [See cylinder 4,349]

NOTES Continuation of wayang begun on cylinder 4,349. Announcement at :44: "Exit of second and third dancer." Announcement at 1:08: "Reentry--second and third dancer." Announcement at 1:58: "Entry of first and the fourth dancers."

CYLINDER NO. 4,356 **TIME** 2:18
AFS NO. 14,740: B10 **QUALITY** good
ORIGINAL NO. 33

DESCRIPTION The fourth dancer sings. End of the native performance. Now American airs.
PERFORMER [See cylinder 4,349]

NOTES Continuation of wayang begun on cylinder 4,349. Announcement at 1:14: "[inaudible] dancer." [De Vale]: The Javanese music ends at 1:14. No "American airs" on this cylinder.

CYLINDER NO. 4,357 **TIME** 2:37
AFS NO. 14,740: B11 **QUALITY** good
ORIGINAL NO. 34

DESCRIPTION Yankee Doodle. Close of the 1.30 performance. [See notes.]
PERFORMER [Same as cylinder 4,334]

NOTES There are three separate songs on this cylinder: Yankee Doodle; two verses of My Country 'Tis of Thee which begin at :49; and an unidentified third song which sounds like a European folk song beginning at 2:00. Announcement at 1:57: "Close of the performance." See Gilman's description of cylinder 4,358 below.

CYLINDER NO. 4,358 **TIME** 1:10
AFS NO. 14,740: B12 **QUALITY** good
ORIGINAL NO. 35

DESCRIPTION Continuation of the third European air (unknown?)
PERFORMER [Same as cylinder 4,334]

NOTES Announcement at the end of the cylinder: "Close of the performance." Bad speed wobble.

CYLINDER NO. 4,359 **TIME** 2:16
AFS NO. 14,740: B13 **QUALITY** good
ORIGINAL NO. 36

DESCRIPTION [Gilman's diagram]:

Instruments.
Scale of **Bonang. Leutik** (small)

1	2	3	4	5	6
0	0	0	0	0	0
6	5	4	3	2	1
0	0	0	0	0	0

(A set of gongs.)

Set of gongs

Scale of Gambang. (A xylophone, 17 bars of wood.) (Open strings of) Rebab. (Two stringed violin) followed by a performance thereon.

PERFORMER [See also cylinder 4,334]

NOTES Gong, wooden xylophone, string tunings. Melody on stringed instrument.

CYLINDER NO. 4,360 **TIME** 2:22
AFS NO. 14,740: B14 **QUALITY** fair
ORIGINAL NO. 37

DESCRIPTION Rebab performance continued.
PERFORMER [De Vale]: Probably Pak Suminta Mein.

NOTES Beating.

CYLINDER NO. 4,361 **TIME** 2:08
AFS NO. 14,740: B15 **QUALITY** good
ORIGINAL NO. 38

DESCRIPTION Bonang gede (big) (gong set)
Seloekat.
Metal (brass and tin and silver) xylophone.
Saron (like Seloekat but smaller).
PERFORMER [Same as cylinder 4,334]

NOTES Wobble. Gong set tunings.

CYLINDER NO. 4,362 **TIME** :55
AFS NO. 14,740: B16 **QUALITY** good
ORIGINAL NO. 39

DESCRIPTION Kenong (three gongs.) Djeng glong. 7 gongs.
PERFORMER [Same as cylinder 4,334]

NOTES Gong tunings. Much surface and machine noise.

CYLINDER NO. 4,363 **TIME** 1:45
AFS NO. 14,740: B17 **QUALITY** good
ORIGINAL NO. 40

DESCRIPTION Singing by a Soendanese girl.
PERFORMER [Same as cylinder 4,334]

NOTES Overmodulated.

CYLINDER NO. 4,364 **TIME** 2:28
AFS NO. 14,740: B18 **QUALITY** good
ORIGINAL NO. 41

DESCRIPTION Singing by a Javanese woman. Singing by a Javanese girl. [See notes]
PERFORMER [Same as cylinder 4,334]

NOTES Much machine noise at beginning; better towards the end. Singers seem to be alternating at beginning. There is a break, then what is possibly a second song starts at 1:07, this time sung by one singer.

CYLINDER NO. 4,365 **TIME** 2:08
AFS NO. 14,740: B19 **QUALITY** good
ORIGINAL NO. 42

DESCRIPTION Instruments (again)

	Paneroes	7 metal bars	
(also)	Paneroes	7 metal bars	(3 gong sets)
	Peking	7 metal bars	

PERFORMER [Same as cylinder 4,334]

NOTES Instrument tunings.

CYLINDER NO. 4,366 **TIME** :36
AFS NO. 14,740: B20 **QUALITY** good
ORIGINAL NO. 43

DESCRIPTION Djengglong leutik. Ketjil (Malay). (All these are Soedanese names.) These are metal turban-like things hollow and with wax in heads. This is all Pelog (music). The orchestra contains extra bars and gongs for playing European Music. (There is another kind promised by Mr. Kerkhoven calls Tara-Wangsa but which he could not get up for us on a moment's notice.)
PERFORMER [Same as cylinder 4,334]

NOTES [De Vaie]: Gilman was misinformed by Kerkhoven; there were no extra bars and gongs. The gamelan was tuned to a Sundanese form of pelog known as "madenda", a species of pelog which, in one of its variations, is related in intervallic structure to the Greek Aeolian scale. As a result, certain "European" songs can be played on it.

CYLINDER NO. 4,367 **TIME** 1:44
AFS NO. 14,740: B21 **QUALITY** fair
ORIGINAL NO. 44

DESCRIPTION Karinding. A sort of bamboo jewsharp. (Performance upon this curious instrument.)
PERFORMER [Same as cylinder 4,334]

NOTES Faint due to machine noise.

Evening 7:30 at the Samoan Exhibit.

CYLINDER NO. 4,304 **TIME** :58
AFS NO. 14,740: B22 **QUALITY** good
ORIGINAL NO. 45

DESCRIPTION Tapetai. (These songs will be repetitions of the morning performance excepting in that the final choral song of the women and men will be varied, as I understand Mr. Moors.)
PERFORMER Unidentified

NOTES See notes for cylinder 4,293. Speed warp at beginning; abrupt ending. Much clearer than first performance.

CYLINDER NO. 4,305 **TIME** 2:40
AFS NO. 14,740: B23 **QUALITY** fair
ORIGINAL NO. 46

DESCRIPTION a) Continuation of Tapetai and end. b) [1:20] Choral song of women and men.
PERFORMER Unidentified

NOTES Speed warp at beginning; wobble. b) Very faint beginning of second song. Chorus--voice parts are distinct; words are not. This song is different from the "Religious Song and Dance of Wallis Island." It begins with a slow introductory chorus, followed by a choral and percussive section at a moderate tempo, and concludes with a fast choral section. See also cylinders 4,317-4,319; and 4,326-4,328.

CYLINDER NO. 4,306 **TIME** 2:25
AFS NO. 14,740: B24 **QUALITY** good
ORIGINAL NO. 47

DESCRIPTION Continuation of Choral Song.
PERFORMER Unidentified

NOTES Speed warp; wobble.

CYLINDER NO. 4,307 **TIME**
AFS NO. 14,740: B25 **QUALITY**
ORIGINAL NO. 48

DESCRIPTION Continuation and end of Choral Song.
PERFORMER Unidentified

NOTES Broken beyond repair--not recorded

CYLINDER NO. 4,308 **TIME** 1:54
AFS NO. 14,740: B26 **QUALITY** good
ORIGINAL NO. 49

DESCRIPTION Religious song/Song of Wallis Island (Is this (the phonograph) a calcium light? Question of next door neighbor just asked.)
PERFORMER Unidentified

NOTES Speed warp; wobble. See notes for cylinder 4,294.

CYLINDER NO. 4,309 **TIME** 2:13
AFS NO. 14,741: A1 **QUALITY** fair
ORIGINAL NO. 50

DESCRIPTION Meikemau. Fiji war dance.
PERFORMER Unidentified

NOTES Speed warp at beginning; voices are faint but the shouts are clear. This is a meke wau: see notes for cylinder 4,295.

CYLINDER NO. 4,310 **TIME** 2:32
AFS NO. 14,741: A2 **QUALITY** fair
ORIGINAL NO. 51

DESCRIPTION [a) Continuation of meke wau.] b) [:56] Matu--a dance of rejoicing.
PERFORMER Unidentified

NOTES Speed warp; drum badly overmodulated, voices distorted. See notes and description for cylinder 4,296.

CYLINDER NO. 4,311 **TIME** 2:32
AFS NO. 14,741: A3 **QUALITY** fair
ORIGINAL NO. 52

DESCRIPTION Ailauu--Club drill.
PERFORMER Unidentified

NOTES Voices overmodulated; unison shouts clear. See description and notes for cylinder 4,298.

CYLINDER NO. 4,312 **TIME** 2:09
AFS NO. 14,741: A4 **QUALITY** good
ORIGINAL NO. 53

DESCRIPTION Mauuluulu--Song of Fetoai. Song of Lola.
PERFORMER Lola

NOTES Speed warp; some wobble; voice parts clear. Slow choral introduction; percussive interval starts at 2:01. See description and notes for cylinder 4,298.

CYLINDER NO. 4,313 **TIME** 2:24
AFS NO. 14,741: A5 **QUALITY** fair
ORIGINAL NO. 54

DESCRIPTION Hand clapping Interlude. Song of Lola.
PERFORMER Lola

NOTES Speed warp and buzz. Continuation of ma'ulu'ulu begun on cylinder 4,312. Begins with percussive interval; faster choral section starts at :30.

CYLINDER NO. 4,314 **TIME** 2:25
AFS NO. 14,741: A6 **QUALITY** good
ORIGINAL NO. 55

DESCRIPTION a) Song of Lola; b) [:44] My country 'tis of thee.
PERFORMER Unidentified

NOTES Speed warp at beginning and end; wobble. a) Continuation of ma'ulu'ulu begun on cylinder 4,312. Begins with end of faster choral section on previous cylinder and concludes with brief percussive section. b) See notes for cylinder 4,301.

Samoan Exhibit, cont.

CYLINDER NO. 4,315 **TIME** :49
AFS NO. 14,741: A7 **QUALITY** good
ORIGINAL NO. 56

DESCRIPTION End of America. After an intermission of two minutes a second performance is given of which we also take records.
PERFORMER Unidentified

NOTES Conclusion of second song on previous cylinder. Speed warp and wobble.

Samoan Exhibit [SECOND EVENING PERFORMANCE]

CYLINDER NO. 4,316 **TIME** 2:27
AFS NO. 14,741: A8 **QUALITY** fair
ORIGINAL NO. 57

DESCRIPTION Tapatei.
PERFORMER Unidentified

NOTES This cylinder begins the second evening performance at the Samoan Exhibit. See description and notes for cylinder 4,293.

CYLINDER NO. 4,317 **TIME** 2:35
AFS NO. 14,741: A9 **QUALITY** Fair/good
ORIGINAL NO. 58

DESCRIPTION a) Tapatei concluded. b) [:39] Chorus of women and men. Women lead and men form the accompaniment. (This sounds less like missionary music)
PERFORMER Unidentified

NOTES Profound speed warp at beginning. b) Starts with faint, slow choral section; gradually becomes louder. See description and notes for cylinder 4,305.

CYLINDER NO. 4,318 **TIME** 2:19
AFS NO. 14,741: A10 **QUALITY** good
ORIGINAL NO. 59

DESCRIPTION After a hand clapping accompaniment a quicker song led by Lola.
PERFORMER Lola

NOTES Speed warp at beginning and end. Percussive interval starts at :14, followed by faster choral section at :42. Voices are faint but fairly clear.

CYLINDER NO. 4,319 **TIME** 2:32
AFS NO. 14,741: A11 **QUALITY** good
ORIGINAL NO. 60

DESCRIPTION a) Conclusion of Chorus. b) [:56] Religious Song of Wallis Island.
PERFORMER Unidentified

NOTES Buzzing; speed warp. a) Percussive section which concludes the chorus begins at :34. See description and notes for cylinder 4,305. b) See notes for cylinder 4,294.

CYLINDER NO. 4,320 **TIME** 2:21
AFS NO. 14,741: A12 **QUALITY** good
ORIGINAL NO. 61

DESCRIPTION a) End of Wallis Island religious dance. b) [:17] Meikemau. Fiji war dance.
PERFORMER Unidentified

NOTES Bad speed warp and wobble. See notes for cylinder 4,294.

CYLINDER NO. 4,321 **TIME** 2:30
AFS NO. 14,741: A13 **QUALITY** fair
ORIGINAL NO. 62

DESCRIPTION a) End of Meikemau. b) [:29] Matu: a song of rejoicing.
PERFORMER Unidentified

NOTES Speed warps; breaks; buzzing obscures words. a) See description and notes for cylinders 4,295-4,296. b) See description and notes for cylinders 4,296-4,297.

CYLINDER NO. 4,322 **TIME** 2:20
AFS NO. 14,741: A14 **QUALITY** good
ORIGINAL NO. 63

DESCRIPTION a) End of Matu. b) [:36] Maunluulu: sitting song. (Very aboriginal.) (Droning accompaniment.)
PERFORMER Lola and Fetoai

NOTES Speed warp and wobbles. a) See notes to second song above. b) Voices are distinct. See description and notes for cylinder 4,298. "Maunluulu" is a typographical error and should read "Mauluulu [ma'ulu'ulu].

CYLINDER NO. 4,323 **TIME** 2:29
AFS NO. 14,471: A15 **QUALITY** good
ORIGINAL NO. 64

DESCRIPTION Continuation of Maunluulu. Hand clapping Interlude. (Mr. Moors nods that this is native.)
PERFORMER Lola and Fetoai

NOTES Speed warp; surface noise. Percussive section begins at :55; faster choral section at 1:23. See notes for cylinder 4,298.

CYLINDER NO. 4,324 **TIME** 2:03
AFS NO. 14,741: A16 **QUALITY** good
ORIGINAL NO. 65

DESCRIPTION Conclusion of Mauluulu. These two sitting songs in every performance have the same form. They begin with a slow women's chorus, led by Fetoai, to which the men sing a droning accompaniment then a hand clapping interlude: and then a similar chorus led by Lola.

The performers sit cross legged on two lines stretching across the stage thus: M = man
W = Woman.

M M M M M M M M

(L)(F)

W W W W W W W W

PERFORMER Fetoai [F]; Lola [L]

NOTES Speed warp; pitch fluctuations. See also notes for cylinder 4,298.

Samoan Exhibit [THIRD EVENING PERFORMANCE]

CYLINDER NO. 4,325 **TIME** 2:29
AFS NO. 14,741: A17 **QUALITY** fair
ORIGINAL NO. 66

DESCRIPTION (I wait for the third performance in order especially to get the two sitting songs, which Mr. Moors says he has arranged to have different for my benefit.) (The even numbers are all as it happens cylinders which have been on my machine: The odd ones on Mr. Parker's.) Tapetei.
PERFORMER Unidentified

NOTES Speed warp; buzzing. See notes for cylinder 4,293.

CYLINDER NO. 4,326 **TIME** 2:09
AFS NO. 14,741: A18 **QUALITY** good
ORIGINAL NO. 67

DESCRIPTION a) End of Tapatei. b) [:59] Sitting women's and men's chorus. (They have fine voices.)
PERFORMER Unidentified

NOTES Speed warp at end. See notes for cylinders4,293. b) This performance of the sitting chorus uses a song different from the version on cylinders 4,305-4,307. Slow choral introduction.

CYLINDER NO. 4,327 **TIME** 2:26
AFS NO. 14,741: A19 **QUALITY** good
ORIGINAL NO. 68

DESCRIPTION Continuation of women's chorus. Hand clapping interval.
PERFORMER Unidentified

NOTES Speed warp at beginning and end; buzzing; skips; wobble; surface noise. Percussive interval begins at 1:00; second choral section begins at 1:28. See notes for cylinder 4,326.

CYLINDER NO. 4,328 **TIME** 2:19
AFS NO. 14,741: A20 **QUALITY** fair
ORIGINAL NO. 69

DESCRIPTION a) Continuation and end of men's chorus. (Sitting.) (Another question: A woman this time "Does this help these people on the stage?") b) [:52] Religious song and dance of Wallis Island. This knocking is done by staves in the hands of the singers.
PERFORMER Unidentified

NOTES a) See notes for cylinder 4,326. Brief percussive section at very end of chorus. b) See notes for cylinder 4,294.

CYLINDER NO. 4,329 **TIME** 2:29
AFS NO. 14,741: A22 **QUALITY** fair
ORIGINAL NO. 70

DESCRIPTION a) End of religious dance of Wallis Island. b) [:47] Meikemau. Fiji War Dance.
PERFORMER Unidentified

NOTES Speed warp. b) See notes for cylinder 4,295.

CYLINDER NO. 4,330 **TIME** 2:21
AFS NO. 14,741: A23 **QUALITY** good
ORIGINAL NO. 71

DESCRIPTION a) End of Meikemau. b) [1:35] Matu a dance of rejoicing.
PERFORMER Unidentified

NOTES b) See notes for cylinder 4,296.

CYLINDER NO. 4,331 **TIME** 2:25
AFS NO. 14,741: A24 **QUALITY** fair
ORIGINAL NO. 72

DESCRIPTION Continuation and end of Matu.
PERFORMER Unidentified

NOTES Speed warp; buzzing; surface noise.

CYLINDER NO. 4,332 **TIME** 2:23
AFS NO. 14,741: A25 **QUALITY** good
ORIGINAL NO. 73

DESCRIPTION Maunluulu. Song of Fetoai. Lola (Lola is princess). (Sounds like missionary music.)
PERFORMER Lola

NOTES Speed warp at beginning and end; machine hum. See notes for cylinder 4,298. The songs for this performance of the ma'ulu'ulu are different from those of the other three versions. The percussive interval which follows the slow choral introduction begins at 2:07.

CYLINDER NO. 4,333 **TIME** 2:11
AFS NO. 14,741: A26 **QUALITY** fair
ORIGINAL NO. 74

DESCRIPTION Continuation of Maunluulu and End.
PERFORMER Unidentified

NOTES Very faint; surface noise. The second choral section begins at :24 and concludes with a brief percussive section which starts at 2:02.

TURKISH THEATRE 8.45 A.M. Sept. 25.

CYLINDER NO. 4,368 **TIME** 2:09
AFS NO. 14,741: B1 **QUALITY** fair
ORIGINAL NO. 75

DESCRIPTION Quartette. Oriental Lute played by Khlil-Zacharia. Oriental harp played by Meliki-Sourou. Small drum played by Latifi-Haskie. Tambourine played by Maria-Lisme. Syrian Music; players from Beyrout [Beirut].
PERFORMER Khil-Zacharia, Meliki-Sourou, Latifi-Haskie, and Maria-Lisme

NOTES Overmodulated; wobble; surface noise. Lute barely audible; voices fairly clear.

CYLINDER NO. 4,369 **TIME** 1:31
AFS NO. 14,741: B2 **QUALITY** fair
ORIGINAL NO. 76

DESCRIPTION Continuation of same song. (It is called a Song of Love.)
PERFORMER See cylinder 4,368

NOTES May not be the same song.

CYLINDER NO. 4,370 **TIME** 1:18
AFS NO. 14,741: B3 **QUALITY** fair
ORIGINAL NO. 77

DESCRIPTION Egyptian March played by same players.
PERFORMER See cylinder 4,368

NOTES Increasing surface noise.

CYLINDER NO. 4,371 **TIME** 1:33
AFS NO. 14,741: B4 **QUALITY** poor
ORIGINAL NO. 78

DESCRIPTION Piano solo. Scale of Piano.
PERFORMER Unidentified

NOTES Much surface noise. Instrument tunings; some faint speaking in background.

CYLINDER NO. 4,372 **TIME** 1:02
AFS NO. 14,741: B5 **QUALITY** fair
ORIGINAL NO. 79

DESCRIPTION 12 M. Sept. 5. [probably midnight, September 25]. Oriental lute. Scale (first the open strings, then the scale up and down.) (The lowest were out of tune and Maria did not want to play them, but finally hastily tuned them and gave us nearly the whole scale of the instrument.)
PERFORMER Maria[?].

NOTES Some speaking.

CYLINDER NO. 4,373 **TIME** 1:57
AFS NO. 14,741: B6 **QUALITY** fair
ORIGINAL NO. 80

DESCRIPTION (Behind the scenes at same theater.) Turkish National hymn by four Turks.

One with oriental lute	man
One with violin	man
One with tambourine	woman
One with drum	girl*

*The dancer well known at the fair as the star of Constantinople or some other locality.

PERFORMER Unidentified

NOTES Speed warp.

CYLINDER NO. 4,374 **TIME** 1:02
AFS NO. 14,741: B7 **QUALITY** fair
ORIGINAL NO. 81

DESCRIPTION Continuation of Turkish National Hymn.
PERFORMER Unidentified

NOTES Profound speed warp.

CYLINDER NO. 4,375 **TIME** :21
AFS NO. 14,741: B8 **QUALITY** poor
ORIGINAL NO. 82

DESCRIPTION Turkish song, same performers.
PERFORMER Unidentified

NOTES Broken--small salvageable bit of program. Slight speed warp. Lute solo.

CYLINDER NO. 4,376 **TIME** :45
AFS NO. 14,741: B9 **QUALITY** fair
ORIGINAL NO. 83

DESCRIPTION End of Turkish song.
PERFORMER Unidentified

NOTES Engineer's false start; wobble.

KWAKIUTL OR VANCOUVER ISLAND INDIANS

CYLINDER NO. 4,377 **TIME** 2:22
AFS NO. 14,741: B10 **QUALITY** poor
ORIGINAL NO. 84

DESCRIPTION Tsetsaeqa Songs (A certain ceremony to which these songs belong.) Sung by George Hunt a half breed.
1. Gyaxai'x'le
[1:28] 2. Solasgasia.
These two songs follow one another on this cylinder. Dr. Franz Boas is getting these for himself and for Prof. J. C. Fillmore.*
PERFORMER George Hunt

NOTES *Many of the songs sung at this performance belong to the Kwakiutl winter ceremonial, and, as Gilman notes, were also recorded by Franz Boas and John Comfort Fillmore. Boas published partial transcriptions for most of these songs in The Social Organization and the Secret Societies of the Kwakiutl Indians (1897; reprint ed., New York: Johnson Reprint Corporation, 1970). The notes for the cylinders in this section include Boas's spellings for the Kwakiutl words and cross-references to the above publication.
Much surface noise; abrupt ending. Boas: partial transcription on pp. 718-719.

CYLINDER NO. 4,378 **TIME** 1:37
AFS NO. 14,741: B11 **QUALITY** poor
ORIGINAL NO. 85

DESCRIPTION Nex'anas by Hunt.
PERFORMER George Hunt

NOTES Much surface noise; wobble; voice faint. Boas: Nex·'ana's; partial transcription on p. 719.

CYLINDER NO. 4,379 **TIME** 1:39
AFS NO. 14,741: B12 **QUALITY** fair
ORIGINAL NO. 86

DESCRIPTION Nex'anas by Malete (a full blood). Major third very well taken. Extremely good voice and record probably very good.
PERFORMER Malete

NOTES Surface noise. See cylinder 4,377. Boas: Nex·'ana's.

CYLINDER NO. 4,380 **TIME** :57
AFS NO. 14,741: B13 **QUALITY** fair
ORIGINAL NO. 87

DESCRIPTION Nex'soai'ki by Malete. A short song repeated. (He made a mistake in the words but not in the tune.)
PERFORMER Malete

NOTES Boas: Nex·soai'k·qan; partial transcription on p. 720.

CYLINDER NO. 4,381 **TIME** :48
AFS NO. 14,741: B14 **QUALITY** good
ORIGINAL NO. 88

DESCRIPTION Nanul x'elgyrla by Malete
PERFORMER Malete

NOTES Boas: NanLEx'etg·ila; partial transcription on p. 720.

CYLINDER NO. 4,382 **TIME** 2:07
AFS NO. 14,741: B15 **QUALITY** fair
ORIGINAL NO. 89

DESCRIPTION These songs are all accompanied by the singer regularly beating with (a ruler on a book as I remember it.) Ne ix iowarA gan by Hunt. and repeated [1:08].
PERFORMER George Hunt

NOTES Seem to be two separate songs; the first song is not identified. Transcription for the song listed in Boas as Nex·sowaiXqan appears on p. 721.

CYLINDER NO. 4,383 **TIME** 1:09
AFS NO. 14,741: B16 **QUALITY** good
ORIGINAL NO. 90

DESCRIPTION HanEmox̲'mEn by Matele. This is very good Indian singing.
PERFORMER Matele

NOTES Wobble. Boas: Ha nEmo'XmEn; partial transcription on pp. 721-722.

CYLINDER NO. 4,384 **TIME** 2:12
AFS NO. 14,741: B17 **QUALITY** good
ORIGINAL NO. 91

DESCRIPTION By Hunt. Lalax' E wa mahsxdEnoguas.
PERFORMER [George] Hunt

NOTES Boas: LalaxsE'wamatsoXdEno'guas; partial transcription on p. 722.

CYLINDER NO. 4,385 **TIME** 1:58
AFS NO. 14,741: B18 **QUALITY** good
ORIGINAL NO. 92

DESCRIPTION Halanive-wa by Matele. (Omixit song.)
PERFORMER Matele

NOTES Wobble. Boas: Halan wewë'L'eqalaiyi; partial transcription on p. 723.

CYLINDER NO. 4,386 **TIME** :49
AFS NO. 14,741: B19 **QUALITY** good
ORIGINAL NO. 93

DESCRIPTION (The Gamewell Fire Alarm is going off at the same time.) Wowoaia ryar mela by Matele.
PERFORMER Matele

NOTES Skip. Boas: Wo, wo, ai, a, ai, a, kyas ai kyas meLa; partial transcription on p. 723.

CYLINDER NO. 4,387 **TIME** 2:01
AFS NO. 14,741: B20 **QUALITY** good
ORIGINAL NO. 94

DESCRIPTION Kue'gaya by Matele. (Notice the different and curious rhythm.)
PERFORMER Matele

NOTES Wobble. This is possibly the "Song of Fool Dancer" [Kue'qaya] which appears on p. 706 of the Boas book.

CYLINDER NO. 4,388 **TIME** 2:13
AFS NO. 14,741: B21 **QUALITY** good
ORIGINAL NO. 95

DESCRIPTION LElei'alanox's song by Matele.
PERFORMER Matele

NOTES Wobble and vocal vibrato; sudden drop in volume--quality still good; fade out. This is possibly the song of the Lele'L'alenox, one of the "officers" in the Winter Dance described in Boas on p. 525. A partial transcription of the song appears on p. 724.

CYLINDER NO. 4,389 **TIME** 2:07
AFS NO. 14,741: B22 **QUALITY** good
ORIGINAL NO. 96

DESCRIPTION Jox'uil. Second and third verses were inverted by the singer through mistake.
PERFORMER [George Hunt]

NOTES Wobble. This is probably T'ox'uit; the text for which appears in Boas on p. 718.

CYLINDER NO. 4,390 **TIME** 2:34
AFS NO. 14,741: B23 **QUALITY** good
ORIGINAL NO. 97

DESCRIPTION Hamatsa by Matele.
PERFORMER Matele

NOTES Wobble; some speaking between verses. One of a series of Hamatsa songs, although there may be a Ha'mshamtses song among these.

CYLINDER NO. 4,391 **TIME** 2:21
AFS NO. 14,741: B24 **QUALITY** good
ORIGINAL NO. 98

DESCRIPTION Continuation of Hamatsa (too long for one cylinder). End lost on my cylinder (but a very short phrase).
PERFORMER Matele

NOTES Wobble. Continuation of cylinder 4,390.

CYLINDER NO. 4,392 **TIME** 2:17
AFS NO. 14,741: B25 **QUALITY** good
ORIGINAL NO. 99

DESCRIPTION By Matele. Himatsa (no. 6? of book.)
PERFORMER Matele

NOTES Sound drops out at intervals. Second Hamatsa song in the series.

CYLINDER NO. 4,393 **TIME** 1:36
AFS NO. 14,741: B26 **QUALITY** good
ORIGINAL NO. 100

DESCRIPTION Continuation of same song.
PERFORMER Matele

NOTES Wobble. Continuation of Hamatsa song begun on cylinder 4,392.

CYLINDER NO. 4,393 **TIME** 1:13
AFS NO. 14,741: B27 **QUALITY** fair
ORIGINAL NO. 101

DESCRIPTION A X Camox Song by Matele. (This was taken for trial with the ordinary hard rubber mouthpiece. I did it to see if the timbre of the reproduction would not be better which it is decidedly.)
PERFORMER Matele

NOTES Sound drops to inaudible at times. This is probably a Comox song.

HORNBOSTEL DEMONSTRATION COLLECTION

PROVENANCE: Gift of Walter V. Bingham to the Library, 1943.
CYLINDER NO.: 4,053–4,172
AFS NO.: 10,053–10,054

A set of 120 pressed cylinder copies selected from original wax field recordings of ethnic and tribal music at the Berlin Phonogramm-Archiv. Erich Moritz von Hornbostel compiled several slightly differing anthologies of music from around the world for scholarly use. The actual date of this particular set is not known.

The documentation for this catalog is taken primarily from the labels on the cylinder boxes and from supplementary lists supplied by the Archives of Traditional Music at Indiana University, which has two slightly variant sets of its own. Further information was obtained from the writings of Hornbostel and other collectors and from the accompanying booklet for the Ethnic Folkways Library record album "The Demonstration Collection of E. M. von Hornbostel and the Berlin Phonogramm-Archiv." The album contains selections from the sets at the Archives of Traditional Music. The collection was originally divided into fifteen geographical regions: Europe, Asia, Indonesia, Australia, New Guinea, Micronesia, Melanesia, Polynesia, North America and Greenland, Central America, South America, West Africa, North Africa, East Africa, and South Africa, and this arrangement, as well as Hornbostel's original sequence, has been retained.

Because of the diversity of this collection, several editorial modifications were added to the basic catalog format.

DESCRIPTION

(a) Hornbostel arranged the cylinders according to ethnic or tribal designation within the fifteen geographical regions. Brackets enclose information concerning specific geographic location of a particular culture group; current spellings and/or variations of culture group and geographic names; and actual recording locations. (b) Where the information accompanying the set at the Library of Congress differs from or is supplemented by information provided by the Archives of Traditional Music, the Archives' variant appears in brackets, preceded by the abbreviation ATM.

COLLECTOR

The full name of the collector, where known, is given in this category, followed in parenthesis by the reference number for the Berlin Phonogramm-Archiv.

NOTES

The disc, side, and band numbers of Library cylinders found on the Folkways album are enclosed in brackets.

Wherever possible, the original spellings of musical instruments and descriptions and titles of musical selections have been retained. The catalog is followed by an index to collectors.

HORNBOSTEL DEMONSTRATION COLLECTION

Europe

CYLINDER NO. 4,053 **TIME** 1:55
AFS NO. 10,054: A23 **QUALITY** good
ORIGINAL NO. 1

DESCRIPTION Swiss: Old Rigi yodler with musical accompaniment.
COLLECTOR Archives (Archives 10).
PERFORMER Josef Felder
DATE 1909

NOTES Reference pitch.
Inserted song (cylinder possibly mislabeled). No musical accompaniment audible. [Disc 1, side a, band 1.]

CYLINDER NO. 4,054 **TIME** 2:47
AFS NO. 10,054: A24 **QUALITY** fair
ORIGINAL NO. 2

DESCRIPTION White Russian [Belorussia]: Shawm orchestra of shepherds.
COLLECTOR Eugenie Linhef (Linhef R. 2).
PERFORMER Unidentified
DATE 1913

NOTES Overmodulated. [Disc 1, side a, band 2.]

Asia

CYLINDER NO. 4,055 **TIME** 2:36
AFS NO. 10,054: A25 **QUALITY** good
ORIGINAL NO. 3

DESCRIPTION Samoyed [Northern Siberia (recorded in Berlin)]: Song.
COLLECTOR Erich Moritz von Hornbostel (Archiv 6).
PERFORMER Mam Jakov [Takov]
DATE 1911

NOTES [ATM]: "The lord has stolen 10,000 reindeer." Sound quality good but tape copy dubbed too slow. Echo; distortion towards end. [Disc 1, side a, band 4.]

CYLINDER NO. 4,056 **TIME** 3:00
AFS NO. 10,054: A26 **QUALITY** good
ORIGINAL NO. 4

DESCRIPTION Permjaken [Permian; Finno-Ugrian (recorded in Sintamovy, district Salikamsk, government district Perm)]: a) "Spring song of two maidens." b) [2:40] Abusive words.
COLLECTOR Robert Pelissier (Pelissier 11).
PERFORMER Unidentified
DATE 1912

NOTES Dubbed too slow. Echo; break around 1:20. b) [ATM]: "Invective." [Disc 1, side a, band 5.]

CYLINDER NO. 4,057 **TIME**
AFS NO. not assigned **QUALITY**
ORIGINAL NO. 5

DESCRIPTION Tatar [Great Russia (Recorded in Vyoski), USSR]: a) Love song. b) Tale of Sabentsi feast of young wild boars.
COLLECTOR Robert Pelissier (Pelissier 17)
PERFORMER Unidentified
DATE 1912

NOTES Cylinder broken; not dubbed.

CYLINDER NO. 4,058 **TIME** 1:46
AFS NO. 10,054: A27 **QUALITY** extremely poor
ORIGINAL NO. 6

DESCRIPTION Tatar [Caucasus, Great Russia, USSR]: Song.
COLLECTOR A. Dirr (Dirr 18)
PERFORMER Unidentified
DATE 1914

NOTES Cylinder badly warped.

CYLINDER NO. 4,059 **TIME** 2:34
AFS NO. 10,054: A28 **QUALITY** fair
ORIGINAL NO. 7

DESCRIPTION Orotschen [Orochon, Siberia]: Shaman's song.
COLLECTOR Ernst Rudel (Rudel 10).
PERFORMER Natalie Pind
DATE 1912

NOTES Beginning speech dubbed too slow. Overmodulated.

CYLINDER NO. 4,060 **TIME** 2:48
AFS NO. 10,054: A29 **QUALITY** good
ORIGINAL NO. 8

DESCRIPTION Vedda. [Sri Lanka (recorded in Bibile)]: Song "Tantina."
COLLECTOR Mrs. M. Selenka (Selenka 4).
PERFORMER Posalasaka
DATE 1907

NOTES [ATM]: "Tantine." Some skips; surface noise. [Disc 1, side a, band 6.]

CYLINDER NO. 4,061 **TIME** 1:36
AFS NO. 10,054: A30 **QUALITY** fair
ORIGINAL NO. 9

DESCRIPTION Singhales [(Sinhales) Sri Lanka (recorded in Berlin)]: Dance song with drum.
COLLECTOR Erich Moritz von Hornbostel (Archiv 3).
PERFORMER Unidentified
DATE 1907

NOTES Distortion.

CYLINDER NO. 4,062 **TIME** 2:01
AFS NO. 10,054: A31 **QUALITY** good
ORIGINAL NO. 10

DESCRIPTION India ["Mohammedan from Hyderabad" (recorded in Berlin)]: Bagpipes, "Modig" (tumsi.)
COLLECTOR Unidentified (Archiv 8).
PERFORMER Two men
DATE 1902

NOTES [ATM]: "Two pieces played upon a double clarinet with a wind-bag, called 'tiktiri' (called 'modig' by the performer)." Speed warps and fluctuations. [Disc 1, side a, band 7.]

CYLINDER NO. 4,063 **TIME** 1:59
AFS NO. 10,054: B1 **QUALITY** fair
ORIGINAL NO. 11

DESCRIPTION India [Gujurati]: Oboe duet ragasana and hotni.
COLLECTOR Unidentified (Archiv 9).
PERFORMER Unidentified
DATE 1902

NOTES Overmodulated.

CYLINDER NO. 4,064 **TIME** 2:15
AFS NO. 10,054: B2 **QUALITY** good
ORIGINAL NO. 12

DESCRIPTION Siamese [Thai (recorded in Berlin)]: Orchestra piece "Thai-oi-kamen" (The Sad Parting).
COLLECTOR Carl Stumpf (Stumpf 11).
PERFORMER Palace orchestra
DATE 1900

NOTES [ATM]: "The sad departure; verbally: the Siamese tells the Cambodian goodbye." Slightly overmodulated. [Disc 1, side a, band 8.]

CYLINDER NO. 4,065 **TIME**
AFS NO. not assigned **QUALITY**
ORIGINAL NO. 13

DESCRIPTION Burmese [Mandalay, Burma]: "Rindat musik" Orchestra of pipes and xylophones (in song.)
COLLECTOR Lucian Scherman (Scherman 5).
PERFORMER Unidentified
DATE 1911

NOTES Cylinder not dubbed.

CYLINDER NO. 4,066 **TIME**
AFS NO. not assigned **QUALITY**
ORIGINAL NO. 14

DESCRIPTION Burmese [Mandalay, Burma]: Theater music.
COLLECTOR Lucian Scherman (Scherman 28).
PERFORMER Unidentified
DATE 1911

NOTES [ATM]: "Two orchestral pieces: 'Pwe' of the Mingala-Aungbyun tribe, and 'Maung Pathet'. . . . The term 'Pwe' refers specifically to a theater play but also to festivity in general." Cylinder not dubbed. [Disc 1, side a, band 9.]

CYLINDER NO. 4,067 **TIME**
AFS NO. not assigned **QUALITY**
ORIGINAL NO. 15

DESCRIPTION Burmese [Mandalay, Burma]: a) Shan tale, Buddhist text. b) Black Karen, organ pipe.
COLLECTOR Lucian Scherman (Scherman 25).
PERFORMER Unidentified
DATE 1911

NOTES Cylinder broken.

CYLINDER NO. 4,068 **TIME** 2:08
AFS NO. 10,054: B3 **QUALITY** fair
ORIGINAL NO. 16

DESCRIPTION China [Chentu, Szechwan Province]: Safari song.
COLLECTOR Frederich Weiss (Weiss 5)
PERFORMER Unidentified
DATE 1913

NOTES [ATM]: "Song of the rowers on the dragon boat. Solo singer and chorus of sailors of the Yangtse." Skips; beating. [Disc 1, side a, band 10.]

CYLINDER NO. 4,069 **TIME** 1:53
AFS NO. 10,054: B4 **QUALITY** poor
ORIGINAL NO. 17

DESCRIPTION China [Peking, Hopei province]: Hsien-tze. Imitation of European conversation and military music.
COLLECTOR Herbert Müller (Müller 52).
PERFORMER Unidentified
DATE 1912-1913

NOTES Beating; echo.

CYLINDER NO. 4,070 **TIME** 2:00
AFS NO. 10,054: B5 **QUALITY** good
ORIGINAL NO. 18

DESCRIPTION China [Peking, Hopei province]: Pi'pa part and song from the Wu-yin ta ku, "Mei hua chiao."
COLLECTOR Herbert Müller (Müller 28)
PERFORMER Unidentified
DATE 1912-1913

NOTES Reference pitch. Some skips; much noise towards end. Voice clear, instrument faint.

CYLINDER NO. 4,071 **TIME** 2:01
AFS NO. 10,054: B6 **QUALITY** fair
ORIGINAL NO. 19

DESCRIPTION China [Peking, Hopei Province]: Pi'pa solo "Wan-mien-huan."
COLLECTOR Herbert Müller (Müller 26).
PERFORMER Unidentified
DATE 1912-1913

NOTES Reference pitch. Machine noise; beating.

CYLINDER NO. 4,072 **TIME** 1:53
AFS NO. 10,054: B7 **QUALITY** fair
ORIGINAL NO. 20

DESCRIPTION China [Peking, Hopei Province]: Hsien-tze "Nao-t'ian tzi."
COLLECTOR Herbert Müller (Müller 56)
PERFORMER Unidentified
DATE 1912-1913

NOTES [ATM]: "Chiap-tzien-tze." Reference pitch. Speed fluctuations in middle.

CYLINDER NO. 4,073 **TIME** 2:19
AFS NO. 10,054: B8 **QUALITY** good
ORIGINAL NO. 21

DESCRIPTION China [Peking, Hopei province]: Sheng accompaniment to a piece, "Tuan hi hiaotze."
COLLECTOR Herbert Müller (Müller 30).
PERFORMER Unidentified
DATE 1912-1913

NOTES [ATM]: "Background music to the theatre play 'Tuan chi chaio tzi', played on the Sheng (mouth organ)." Reference pitch. [Disc 1, side b, band 1.]

CYLINDER NO. 4,074 **TIME** 2:08
AFS NO. 10,054: B9 **QUALITY** fair
ORIGINAL NO. 22

DESCRIPTION China [Peking, Hopei province]: Hsien-tze, sheng, and ti Imperial music.
COLLECTOR Herbert Müller (Müller 76).
PERFORMER Unidentified
DATE 1912-1913

NOTES Echo; skips; abrupt ending.

CYLINDER NO. 4,075 **TIME**
AFS NO. not assigned **QUALITY**
ORIGINAL NO. 23

DESCRIPTION China [Peking, Hopei province]: Temple music--flute piece (Ti-tze).
COLLECTOR Herbert Müller (Müller 72).
PERFORMER Unidentified
DATE 1912-1913

NOTES [ATM]: "'Ho-huan-ling', music from the Emperor's temples, played on the transverse flute, "Ti-tze." Cylinder broken. [Disc 1, side b, band 2.]

CYLINDER NO. 4,076 **TIME** 1:59
AFS NO. 10,054: B10 **QUALITY** good
ORIGINAL NO. 24

DESCRIPTION Japan [recorded in Berlin]: "Tsuru Kame" (The Crane and the Turtle), koto solo.
COLLECTOR Unidentified (Archiv 1).
PERFORMER Sada Yakko
DATE 1901

NOTES Faint; abrupt ending.

CYLINDER NO. 4,077 **TIME** 1:52
AFS NO. 10,054: B11 **QUALITY** poor
ORIGINAL NO. 25

DESCRIPTION Japan [recorded in Berlin]: Samisen solo, "Osazuma."
COLLECTOR Unidentified (Archiv 15).
PERFORMER [See Notes]
DATE 1901

NOTES [ATM]: "The player was a theatre musician of the Kawakami company which performed in Berlin." Overmodulated; echo. [Disc 1, side b, band 3.]

CYLINDER NO. 4,078 **TIME** 2:06
AFS NO. 10,054: B12 **QUALITY** fair
ORIGINAL NO. 26

DESCRIPTION Japan. "Ezo ya matso-mae," Hinue men.
COLLECTOR L. Walter/Werckmeister (Walter-Werckmeister 8).
PERFORMER Unidentified
DATE 1911

NOTES [ATM]: "Men's song." Speed fluctuation in middle; abrupt ending.

Indonesia

CYLINDER NO. 4,079 **TIME** 1:10
AFS NO. 10,053: A1 **QUALITY** good
ORIGINAL NO. 27

DESCRIPTION Engano [Enggano, Sumatra]: Dirge on a dead relative.
COLLECTOR August Lett (Lett 7).
PERFORMER Unidentified
DATE 1909

NOTES Slight echo.

CYLINDER NO. 4,080 **TIME** 1:00
AFS NO. 10,053: A2 **QUALITY** good
ORIGINAL NO. 28

DESCRIPTION Kubu [Muaura Bahar, Sumatra]: Solo song, "Lagu malim di Pandang."
COLLECTOR Bernhard Hagen (Hagen 24).
PERFORMER Unidentified
DATE 1905-1906

NOTES [ATM]: "The magic doctor in the field. Song for curing the ill, sung by a shaman of the Kubu from Maura Bahar." [Disc 1, side b, band 4.]

CYLINDER NO. 4,081 **TIME** 1:16
AFS NO. 10,053: A3 **QUALITY** good
ORIGINAL NO. 29

DESCRIPTION Malay [Sumatra]: Shawm (pupuit).
COLLECTOR Schöde (Schöde 9)
PERFORMER Unidentified
DATE 1908

NOTES [ATM]: "Piece for a shawm, "pupuit", played by a Malayan." [Disc 1, side b, band 5.]

CYLINDER NO. 4,082 **TIME** 1:20
AFS NO. 10,053: A4 **QUALITY** good
ORIGINAL NO. 30

DESCRIPTION Malay [Sumatra]: Dirge on the flute (sa-ling.)
COLLECTOR Schöde (Schöde 16).
PERFORMER Unidentified
DATE 1908-1909

NOTES False start.

CYLINDER NO. 4,083 **TIME** 2:10
AFS NO. 10,053: A5 **QUALITY** fair
ORIGINAL NO. 31

DESCRIPTION Malay [Sumatra]: Alternate chant or song, between man and wife, love song ("Pantuns").
COLLECTOR Schöde (Schöde 17).
PERFORMER Unidentified
DATE 1900

NOTES Overmodulated; some machine noise.

CYLINDER NO. 4,084 **TIME** 1:55
AFS NO. 10,053: A6 **QUALITY** fair
ORIGINAL NO. 32

DESCRIPTION Tavaner [Java]: Gamelan Salendro "Oelock, Oelock" [Uluk, Uluk].
COLLECTOR Mrs. M. Selenka (Selenka 10).
PERFORMER Unidentified
DATE 1907

NOTES Muddled; engineer's false start; speed warp at beginning.

CYLINDER NO. 4,085 **TIME** 1:38
AFS NO. 10,053: A7 **QUALITY** good
ORIGINAL NO. 33

DESCRIPTION Tavener [Java]: a) "Dondong goello" (song of sweet hopes). b) Rongguigs and bells [See notes].
COLLECTOR Ernst Rudel (Rudel 5).
PERFORMER Unidentified
DATE 1909

NOTES Only the song, "Dondong goello," is on this cylinder; there is no second cut.

CYLINDER NO. 4,086 **TIME** 1:31
AFS NO. 10,053: A8 **QUALITY** fair
ORIGINAL NO. 34

DESCRIPTION Bali [Lesser Sundas]: Gamelan piece.
COLLECTOR Odo Deodatus Tauern (Tauern 23).
PERFORMER Unidentified
DATE 1912

CYLINDER NO. 4,087 **TIME** 3:17
AFS NO. 10,053: A9 **QUALITY** fair
ORIGINAL NO. 35

DESCRIPTION Borneo: Performance on two kledi and one bamboo flute.
COLLECTOR Ernst Rudel (Rudel 9).
PERFORMER Unidentified
DATE 1908

NOTES Much surface noise, performance barely audible. Instruments start faintly; become louder halfway through.

CYLINDER NO. 4,088 **TIME** 2:00
AFS NO. 10,053: A10 **QUALITY** good
ORIGINAL NO. 36

DESCRIPTION Bahau [Oedjoe Halang, Borneo]: Vocal solo.
COLLECTOR Ernst Rudel (Rudel 45).
PERFORMER Unidentified
DATE 1910

NOTES Speed warp; engineer's false start. [Disc 1, side b, band 6.]

CYLINDER NO. 4,089 **TIME** 1:53
AFS NO. 10,053: A11 **QUALITY** good
ORIGINAL NO. 37

DESCRIPTION Kayan [Borneo]: Choral song.
COLLECTOR Ernst Rudel (Rudel 61).
PERFORMER Unidentified
DATE 1909

CYLINDER NO. 4,090 **TIME** 1:49
AFS NO. 10,053: A12 **QUALITY** good
ORIGINAL NO. 38

DESCRIPTION Smite [Celebes]: Choral song.
COLLECTOR Ernst Rudel (Rudel 3).
PERFORMER Unidentified
DATE Unknown

NOTES Speed warp; beating.

CYLINDER NO. 4,091 **TIME** 1:47
AFS NO. 10,053: A13 **QUALITY** good
ORIGINAL NO. 39

DESCRIPTION Alfure [Ceram, Moluccas (recorded in Sawa)]: Kapata of Menari, song with drum.
COLLECTOR Odo Deodatus Tauern (Tauern 55).
PERFORMER Unidentified
DATE 1912

NOTES [ATM]: "Kapata (song) for the Menari (Malayan dance), sung with drum accompaniment by an Alfure." Speed fluctations at beginning. [Disc 1, side b, band 7.]

Australia

CYLINDER NO. 4,092 **TIME** 2:08
AFS NO. 10,053: A14 **QUALITY** good
ORIGINAL NO. 40

DESCRIPTION Mergel Nolo [Beagle Bay Mission, Australia]: Chorus with hand clapping.
COLLECTOR Beagle Bay Mission (8).
PERFORMER Unidentified
DATE 1910

NOTES [ATM]: "Announcement: 'song of the black men of Dampier Land' (?)" Tape copy dubbed too fast. [Disc 1, side b, band 8.]

New Guinea

CYLINDER NO. 4,093 **TIME** 1:59
AFS NO. 10,053: A15 **QUALITY** good
ORIGINAL NO. 41

DESCRIPTION Kiwai-Papua [Kiwai Island, Western Province, Papua New Guinea]: Dirge of a widow.
COLLECTOR Gumar Landtman (Landtman 18).
PERFORMER Unidentified
DATE 1910

NOTES Reference pitch.

CYLINDER NO. 4,094 **TIME** 1:44
AFS NO. 10,053: A16 **QUALITY** very good
ORIGINAL NO. 42

DESCRIPTION Seleo at Berlin Harbour, New Guinea [Seleo village, now Aitape, Berlinhafen, West Sepik Province, Papua New Guinea]: Song by men with drums, "The over-impetuous lovers."
COLLECTOR Richard Neuhauss (Neuhauss 2).
PERFORMER Fusel and Valis
DATE 1908-1910

NOTES Slight break near end.

CYLINDER NO. 4,095 **TIME** 2:03
AFS NO. 10,053: A17 **QUALITY** very good
ORIGINAL NO. 43

DESCRIPTION Seleo at Berlin Harbor, New Guinea [Seleo village, now Aitape, Berlinhafen, West Sepik Province, Papua New Guinea]: Singing in chorus (men).
COLLECTOR Richard Neuhauss (Neuhauss 18).
PERFORMER Unidentified
DATE 1910

NOTES Speed fluctuations. [Disc 1, side b, band 9.]

CYLINDER NO. 4,096 **TIME** 2:07
AFS NO. 10,053: A18 **QUALITY** very good
ORIGINAL NO. 44

DESCRIPTION Huong Gulf, New Guinea [Huon Gulf, Morobe Province, Papua New Guinea]: Love song of the north coast of Huong Gulf.
COLLECTOR Richard Neuhauss (Neuhauss 75).
PERFORMER Unidentified
DATE 1908-1910

NOTES Speed fluctuations towards the end.

CYLINDER NO. 4,097 **TIME** 2:07
AFS NO. 10,053: A19 **QUALITY** good
ORIGINAL NO. 45

DESCRIPTION Ragetta [Madang Province, Papua New Guinea]: a) Dialect sample of Ragetta people. b) [:34] Battle song of the Dampier.
COLLECTOR Richard Neuhauss (Neuhauss 93).
PERFORMER Fusel
DATE 1908-1910

Micronesia

CYLINDER NO. 4,098 **TIME** 2:13
AFS NO. 10,053: A20 **QUALITY** good
ORIGINAL NO. 46

DESCRIPTION Truk [Truk Islands, Micronesia]: a) Love song; b) [1:40] Text in Truk and German.
COLLECTOR Augustin Krämer (Krämer 58).
PERFORMER [ATM: "Ukokia, Vela."]
DATE 1907

NOTES [ATM]: "'Angie,' love song to a married woman." Reference pitch. Love song overmodulated. Text in Truk with interlinear German translation. [Disc 1, side b, band 10.]

CYLINDER NO. 4,099 **TIME** 2:08
AFS NO. 10,053: A21 **QUALITY** good
ORIGINAL NO. 47

DESCRIPTION Ponape [Senyavin, Caroline Islands, Micronesia]: Stone beaters from Ponape.
COLLECTOR Richard Thurnwald (Thurnwald 113).
PERFORMER Unidentified
DATE 1907

NOTES Engineer's false start; collector's false start.

Melanesia

CYLINDER NO. 4,100 **TIME** 1:43
AFS NO. 10,053: A22 **QUALITY** good
ORIGINAL NO. 48

DESCRIPTION Lambu [New Ireland Province, Papua New Guinea]: a) and b) [:40] Two "man dance" rhythms. c) [1:00] One "wife dance" rhythm. (Sung by two men.)
COLLECTOR Richard Thurnwald (Thurnwald 55).
PERFORMER Unidentified
DATE 1907

NOTES Reference pitch; speed warp. Drumming.

CYLINDER NO. 4,101 **TIME** 1:20
AFS NO. 10,053: A23 **QUALITY** good
ORIGINAL NO. 49

DESCRIPTION Balua [Baluan Islands, Admiralty Islands, Manus Province, Papua New Guinea]: Dance song, "A nali" from the Tuselu Admiralty.
COLLECTOR Richard Thurnwald (Thurnwald 62)
PERFORMER Unidentified
DATE 1907

NOTES Reference pitch.

CYLINDER NO. 4,102 **TIME** 1:36
AFS NO. 10,053: A24 **QUALITY** good
ORIGINAL NO. 50

DESCRIPTION Gazelle [Gazelle Peninsula, East New Britain Province, Papua New Guinea]: Alternate chant, "A titip ta ra kulau."
COLLECTOR Richard Thurnwald (Thurnwald 153).
PERFORMER Neuhntamire
DATE 1907

NOTES Reference pitch. Surface noise; beats.

CYLINDER NO. 4,103 **TIME** 2:11
AFS NO. 10,053: A25 **QUALITY** fair
ORIGINAL NO. 51

DESCRIPTION Kabatero [Herbertshoehe, Gazelle Peninsula, East New Britain Province, Papua New Guinea]: Wife dance song from Nusa [Nusa village, New Ireland Province], navigable water (westerly from New Mecklenburg).
COLLECTOR Richard Thurnwald (Thurnwald 13).
PERFORMER Kuratunga [ATM: "a woman from Kabatero."]
DATE 1907

NOTES False start; echo. [Disc 2, side a, band 1.]

CYLINDER NO. 4,104 **TIME** 2:14
AFS NO. 10,053: A26 **QUALITY** good
ORIGINAL NO. 52

DESCRIPTION New Ireland [Lamusmus village, New Ireland Province, Papua New Guinea]: Dance song with drum accompaniment from Lamuschmusch.
COLLECTOR Richard Thurnwald (Thurnwald 45).
PERFORMER Biskau
DATE 1907

NOTES Reference pitch. Echo; beating starts in middle.

CYLINDER NO. 4,105 **TIME** 2:13
AFS NO. 10,053: A27 **QUALITY** good
ORIGINAL NO. 53

DESCRIPTION Nissan [Nissan Island, North Solomons Province, Papua New Guinea]: Lament of a mother over the death of a child.
COLLECTOR Richard Thurnwald (Thurnwald 35).
PERFORMER Kumu
DATE 1907

NOTES Engineer's false start; abrupt ending.

CYLINDER NO. 4,106 **TIME** 2:07
AFS NO. 10,053: A28 **QUALITY** good
ORIGINAL NO. 54

DESCRIPTION Pengau [Bougainville Island, North Solomons Province, Papua New Guinea]: a) Solo song. b) [1:20] Chorus.
COLLECTOR Ernst Frizzi (Frizzi 5).
PERFORMER Unidentified
DATE 1911

NOTES Fade in; echo. Second song starts loudly, fades out.

Melanesia, cont.

CYLINDER NO. 4,107 **TIME** 1:42
AFS NO. 10,053: A29 **QUALITY** fair
ORIGINAL NO. 55

DESCRIPTION Koromida [Bougainville Island, North Solomons Province, Papua New Guinea]: a) Solo song. b) [:44] Chorus of several voices.
COLLECTOR Ernst Frizzi (Frizzi 32).
PERFORMER Unidentified
DATE 1911

NOTES Collector's false start; faint; overmodulated.

CYLINDER NO. 4,108 **TIME** 2:04
AFS NO. 10,053: A30 **QUALITY** good
ORIGINAL NO. 56

DESCRIPTION Banuni [(ATM--Telei in the Koromids land on Bougainville) Banoni, Bougainville Island, North Solomons Province, Papua New Guinea]: "Banki banki moruko."
COLLECTOR Ernst Frizzi (Frizzi 11).
PERFORMER Unidentified
DATE 1911

NOTES [ATM]: "'polyphonic yodel', sung by Banuni people in the Nasioi language." Overmodulated. [Disc 2, side a, band 2.]

Polynesia

CYLINDER NO. 4,109 **TIME** 1:52
AFS NO. 10,053: A31 **QUALITY** good
ORIGINAL NO. 57

DESCRIPTION Sawaii [Manono, Savai'i, Western Samoa]: a) "Aija Iletai," historical family song. b) [:56? See notes] Rowing song.
COLLECTOR Leber (Leber 20).
PERFORMER Unidentified
DATE 1911

NOTES Reference pitch. No break between songs. There is a cadence at :56 which may indicate either the start of a second song, or a second part of the first. [Disc 2, side a, band 3.]

CYLINDER NO. 4,110 **TIME** 1:55
AFS NO. 10,053: A32 **QUALITY** good
ORIGINAL NO. 58

DESCRIPTION Polar Eskimo [North Star Bay, Greenland]: Conjuring song [with interjected speech].
COLLECTOR Christian Leden (N.A.L. 15).
PERFORMER Samijk
DATE 1909

NOTES Reference pitch.

CYLINDER NO. 4,111 **TIME** 1:47
AFS NO. 10,053: A33 **QUALITY** good
ORIGINAL NO. 59

DESCRIPTION Polar Eskimo [Cape York, Greenland]: Song with drum accompaniment [with interjected speech].
COLLECTOR Christian Leden (Leden 21).
PERFORMER Tukunimgask
DATE 1909

NOTES Reference pitch. Overmodulated.

CYLINDER NO. 4,112 **TIME** 1:19
AFS NO. 10,053: A34 **QUALITY** good
ORIGINAL NO. 60

DESCRIPTION Canada Stony Indian [Carrier (Takulli) or Chipewyan, Canada]: Solo song with drum accompaniment.
COLLECTOR Christian Leden (Leden 15).
PERFORMER Unidentified
DATE Unknown

NOTES Reference pitch. Faint.

CYLINDER NO. 4,113 **TIME** 1:00
AFS NO. 10,054: B13 **QUALITY** fair
ORIGINAL NO. 61

DESCRIPTION Canada Stony Indian [Carrier (Takulli) or Chipewyan, Canada]: Solo song.
COLLECTOR Christian Leden (Leden 25).
PERFORMER Unidentified
DATE Unknown

NOTES [ATM]: "war song." Reference pitch. Overmodulated.

CYLINDER NO. 4,114 **TIME** 2:18
AFS NO. 10,053: B1 **QUALITY** good
ORIGINAL NO. 62

DESCRIPTION Stony Indian, Thompson River [Thompson (Ntlakyapmuk), Thompson River, British Columbia].
COLLECTOR Franz Boas (Boas 143).
PERFORMER Unidentified
DATE Unknown [ATM--before 1900].

NOTES [ATM]: "Song to the hand game, 'Lehal'." False start. Some overmodulation; skips; abrupt ending. [Disc 2, side a, band 6.]

CYLINDER NO. 4,115 **TIME** 1:39
AFS NO. 10,053: B2 **QUALITY** poor
ORIGINAL NO. 63

DESCRIPTION Pawnee Indian [Oklahoma]: Ghost dance (perhaps) imported by the Cheyenne.
COLLECTOR Erich Moritz von Hornbostel (von Hornbostel 7).
PERFORMER [ATM--Nathaniel Mannington]
DATE 1906

NOTES Reference pitch. Extreme surface noise. [Disc 2, side a, band 7.]

CYLINDER NO. 4,116 **TIME** 1:38
AFS NO. 10,053: B3 **QUALITY** fair
ORIGINAL NO. 64

DESCRIPTION Hopi Indian [Recorded in Berlin]: Death song (very old).
COLLECTOR Otto Abraham (Archiv 7)
PERFORMER Unidentified
DATE 1906

NOTES [ATM]: "Very old funeral chant of the Hopi Indians. Men's chorus." Overmodulated; surface noise.

Central America

CYLINDER NO. 4,117 **TIME** 1:53
AFS NO. 10,053: B4 **QUALITY** good
ORIGINAL NO. 65

DESCRIPTION Huichol Indians [Rancho los Cancos, Mexico]: Song of the corn roasting.
COLLECTOR Karl Theodor Preuss (Preuss 67).
PERFORMER Lentapo
DATE 1906

NOTES Surface noise.

CYLINDER NO. 4,118 **TIME** 1:51
AFS NO. 10,053: B5 **QUALITY** fair
ORIGINAL NO. 66

DESCRIPTION Huichol Indians [Rancho los Cancos, Mexico]: Song of the ground purification.
COLLECTOR Karl Theodor Preuss (Preuss 55).
PERFORMER Fernando
DATE 1906

NOTES Speed warp at beginning; overmodulated.

Central America, cont.

CYLINDER NO. 4,119 **TIME** 1:54
AFS NO. 10,053: B6 **QUALITY** good
ORIGINAL NO. 67

DESCRIPTION Cora Indians [Jesus Maria Jalisco, Mexico]: Song of the eagles at the banquet hall.
COLLECTOR Karl Theodor Preuss (Preuss 19).
PERFORMER Leocadio Henrique
DATE 1906

NOTES Speeches at beginning. Some skips.

South America

CYLINDER NO. 4,120 **TIME** 1:46
AFS NO. 10,053: B7 **QUALITY** fair
ORIGINAL NO. 68

DESCRIPTION Makuski [(Macusi) Rio Surumu, Brazil]: Song at the manioc grinding.
COLLECTOR Theodor Koch-Grünberg (Koch-Grünberg 45).
PERFORMER Unidentified [Sung by two women]
DATE 1912

NOTES Reference pitch. Faint; surface noise increases towards end. [Disc 2, side a, band 10.]

CYLINDER NO. 4,121 **TIME** 1:54
AFS NO. 10,053: B8 **QUALITY** fair
ORIGINAL NO. 69

DESCRIPTION Makuski [(Macusi) Rio Surumu, Brazil]: "Oareba" song.
COLLECTOR Theodor Koch-Grünberg (Koch-Grünberg 13).
PERFORMER Unidentified [Sung by two men]
DATE 1912

NOTES Reference pitch. Beating; abrupt ending.

CYLINDER NO. 4,122 **TIME** 1:44
AFS NO. 10,053: B9 **QUALITY** fair
ORIGINAL NO. 70

DESCRIPTION Taulipang [(Arecuna) Venezuela]: Song of the magic medicine man at the nocturnal sickness cure.
COLLECTOR Theodor Koch-Grünberg (Koch-Grünberg 19).
PERFORMER Unidentified
DATE 1912

NOTES Beating.

CYLINDER NO. 4,123 **TIME**
AFS NO. not assigned **QUALITY**
ORIGINAL NO. 71

DESCRIPTION Desana [Amazonia, Brazil]: Flute duet "Kore".
COLLECTOR Theodor Koch-Grünberg (Koch-Grünberg II 19).
PERFORMER Unidentified
DATE Unknown

NOTES Cylinder broken, not dubbed.

CYLINDER NO. 4,124 **TIME** 2:43
AFS NO. 10,053: B10 **QUALITY** fair
ORIGINAL NO. 72

DESCRIPTION Toba [Gran Chaco, Argentina]: Song.
COLLECTOR Robert Lehmann-Nitsche (Lehmann-Nitsche 2).
PERFORMER Unidentified
DATE Unknown

NOTES Reference pitch. Surface noise.

South America, cont.

CYLINDER NO. 4,125 **TIME**
AFS NO. not assigned **QUALITY**
ORIGINAL NO. 73

DESCRIPTION Tehuelche [La Plata, Patagonia, Tierra del Fuego]: Song.
COLLECTOR Robert Lehmann-Nitsche (Lehmann-Nitsche VII).
PERFORMER Unidentified
DATE 1905

NOTES Cylinder missing.

CYLINDER NO. 4,126 **TIME** 2:03
AFS NO. 10,053: B12 **QUALITY** poor
ORIGINAL NO. 74

DESCRIPTION Ona [(Shelknam), Patagonia, Tierra del Fuego]: a) Song of the medicine man, Tininisk. b) [1:08] Insulting song.
COLLECTOR Charles Wellington Furlong (Furlong 11).
PERFORMER Tininisk
DATE 1907

NOTES b) [ATM]: "Public abuse or invective directed towards an enemy." Beating; overmodulated; skips. [Disc 2, side a, band 11.]

West Africa

CYLINDER NO. 4,127 **TIME** 1:38
AFS NO. 10,053: B13 **QUALITY** fair
ORIGINAL NO. 75

DESCRIPTION Haussa [(Hausa) Togo]: Flourish of trumpets in aligeta (players of the King "Gandu").
COLLECTOR J. von Smend (Smend 14).
PERFORMER Bubaker
DATE Unknown

NOTES Reference pitch. Beating; surface noise.

CYLINDER NO. 4,128 **TIME** 2:04
AFS NO. 10,053: B14 **QUALITY** good
ORIGINAL NO. 76

DESCRIPTION Togo [(Logba) Benin]: Drum language. Fifteen different proverbs.
COLLECTOR J. von Smend (Smend IV).
PERFORMER Okofue
DATE 1905

NOTES Speed fluctuations.

CYLINDER NO. 4,129 **TIME** 1:32
AFS NO. 10,053: B15 **QUALITY** faor
ORIGINAL NO. 77

DESCRIPTION Togo [(Ewe), Misahoh, Togo]: a) Mourning song, "Aviha." b) [1:08] Mourning song [text].
COLLECTOR J. von Smend (Smend XV).
PERFORMER Ouaur; Tse.
DATE 1905

NOTES [ATM]: "The text, verbally translated from Ewe, is: 'The hunter has wood, but he is very cold.' However, the implied meaning of the text is: 'A woman has borne many children but no longer has a child." [Disc 2, side b, band 1.]

CYLINDER NO. 4,130 **TIME** 2:04
AFS NO. 10,053: B16 **QUALITY** fair
ORIGINAL NO. 78

DESCRIPTION Togo: Chorus song with flutes and rattles (mourning song, "tatana").
COLLECTOR J. von Smend (Smend 32).
PERFORMER Unidentified
DATE 1905

NOTES Flute clear, voices muddled. Reference pitch at end.

CYLINDER NO. 4,131 **TIME** 1:30
AFS NO. 10,053: B17 **QUALITY** fair
ORIGINAL NO. 79

DESCRIPTION Togo: Performance on "nela" (short flutes), "kango" (longer flutes), and "kangissi" (rattles).
COLLECTOR J. von Smend
PERFORMER Unidentified
DATE 1905

NOTES [ATM]: "nele."

CYLINDER NO. 4,132 **TIME**
AFS NO. **QUALITY**
ORIGINAL NO. 80

DESCRIPTION
COLLECTOR
PERFORMER
DATE

NOTES Cylinder missing.

CYLINDER NO. 4,133 **TIME** 1:43
AFS NO. 10,053: B18 **QUALITY** good
ORIGINAL NO. 81

DESCRIPTION Bamessong [(Bamendzo?) Cameroon]: "Ngwen" leader and choir.
COLLECTOR Bernhard Ankermann (Ankermann 22).
PERFORMER Unidentified
DATE 1909

NOTES False start; speed warp.

CYLINDER NO. 4,134 **TIME** 1:37
AFS NO. 10,053: B19 **QUALITY** good
ORIGINAL NO. 82

DESCRIPTION Bamum [Cameroon]: a) Scale. b) [:24] Orchestra piece of nine flutes, rattles and one drum.
COLLECTOR Bernhard Ankermann (Ankermann 39).
PERFORMER Unidentified
DATE 1909

NOTES [ATM]: "drum 'nga'." Speed warp at beginning; overmodulated in some parts. [Disc 2, side b, band 2.]

CYLINDER NO. 4,135 **TIME** 1:39
AFS NO. 10,053: B20 **QUALITY** good
ORIGINAL NO. 83

DESCRIPTION Buli [Cameroon (recorded in Berlin)]: Battle song on the "gobina" (Jakob).
COLLECTOR Archives (Archiv 7).
PERFORMER Jacob Malapa
DATE 1909

NOTES Reference pitch.

CYLINDER NO. 4,136 **TIME** 1:00
AFS NO. 10,053: B21 **QUALITY** good
ORIGINAL NO. 84

DESCRIPTION Jaunde [Cameroon (recorded in Berlin)]: "She has given birth to a man child," a) drum beating (many times); b) [:27] declaration; c) [:38] distant call; d) [:47] whistling.
COLLECTOR Archives (Archiv 2).
PERFORMER Josef Ayisi Ewondo
DATE 1909

NOTES Reference pitch; overmodulated. [Disc 2, side b, band 3.]

CYLINDER NO. 4,137 **TIME** 1:43
AFS NO. 10,053: B22 **QUALITY** fair
ORIGINAL NO. 85

DESCRIPTION Pangwe [(Pangwa) Station Bebai, Spanish Guinea (Guinea-Bissau)]: Xylophone and solo song.
COLLECTOR Gunther Tessmann (Tessman 75).
PERFORMER Unidentified
DATE 1907?

NOTES Surface noise increasing towards end. Solo and chorus.

CYLINDER NO. 4,138 **TIME** 1:35
AFS NO. 10,053: B23 **QUALITY** fair
ORIGINAL NO. 86

DESCRIPTION Pangwe [(Pangwa) Station Bebai, Spanish Guinea (Guinea-Bissau)]: Song of commemoration.
COLLECTOR Gunther Tessman (Tessmann 19).
PERFORMER Ngi-Nkompfa
DATE 1907

NOTES [ATM]: "Funeral chant, 'nkan', performed by Ngi-Nkompfa with chorus." Overmodulated. [Disc 2, side b, band 4.]

CYLINDER NO. 4,139 **TIME** 1:47
AFS NO. 10,053: B24 **QUALITY** good
ORIGINAL NO. 87

DESCRIPTION Pangwe [(Pangwa) Station Bebai, Spanish Guinea (Guinea-Bissau)]: Harp. Singing players, chorus.
COLLECTOR Gunther Tessman (Tessmann 35).
PERFORMER Idogan-Li
DATE 1907

NOTES Harp faint but clear; voices overmodulated.

CYLINDER NO. 4,140 **TIME** 1:47
AFS NO. 10,053: B25 **QUALITY** good
ORIGINAL NO. 88

DESCRIPTION Bakongo [Zaire]: Dance song with imitation of "powder play," "tutu" (gun shooter).
COLLECTOR Karl E. Laman (Laman I 21).
PERFORMER Unidentified
DATE 1908

NOTES Reference pitch. Overmodulated.

CYLINDER NO. 4,141 **TIME** 2:13
AFS NO. 10,053: B26 **QUALITY** good
ORIGINAL NO. 89

DESCRIPTION Bakongo [Zaire]: Lament. Chorus leader with chorus. (Cadence.)
COLLECTOR Karl E. Laman (Laman I 34).
PERFORMER Unidentified
DATE 1908

NOTES False start. Reference pitch.

CYLINDER NO. 4,142 **TIME** 1:44
AFS NO. 10,053: B27 **QUALITY** good
ORIGINAL NO. 90

DESCRIPTION Ronbi-Buta [(Butawa) Nigeria]: Song of two women and men. Alternate songs by the dancers.
COLLECTOR Karl E. Laman (Laman II 9).
PERFORMER Unidentified
DATE Unknown

NOTES Reference pitch. Some surface noise; some overmodulation.

Central Africa

CYLINDER NO. 4,143 **TIME** 1:58
AFS NO. 10,053: B28 **QUALITY** good
ORIGINAL NO. 91

DESCRIPTION Bateke [Madzia Station, Congo]: Dance song of boys.
COLLECTOR Karl E. Laman (Laman II 81).
PERFORMER Unidentified
DATE 1911

NOTES [ATM]: "with instrument (marimba?)." Reference pitch. Engineer's false start; overmodulated. [Disc 2, side b, band 5.]

CYLINDER NO. 4,144 **TIME** 1:59
AFS NO. 10,053: B29 **QUALITY** fair
ORIGINAL NO. 92

DESCRIPTION Bakongo: Song at the haircutting of the widow (when the mourning year has passed).
COLLECTOR Karl E. Laman (Laman I 38)
PERFORMER Unidentified
DATE 1908

NOTES Reference pitch. Overmodulated; dubbed too fast; echo.

CYLINDER NO. 4,145 **TIME** 2:01
AFS NO. 10,053: B30 **QUALITY** fair
ORIGINAL NO. 93

DESCRIPTION Bakongo: Sickness healing song. Fowl sacrifice. Introduction with chorus effect; then chorister with chorus.
COLLECTOR Karl E. Laman (Laman I 36).
PERFORMER Unidentified
DATE 1908

NOTES Reference pitch. Spoken introduction.

CYLINDER NO. 4,146 **TIME** 1:47
AFS NO. 10,053: B31 **QUALITY** good
ORIGINAL NO. 94

DESCRIPTION Bakongo: Song of the wives at the planting of peanuts.
COLLECTOR Karl E. Laman (Laman I 17)
PERFORMER Unidentified
DATE 1908

NOTES Reference pitch. Echo.

CYLINDER NO. 4,147 **TIME** 1:57
AFS NO. 10,053: B32 **QUALITY** very good
ORIGINAL NO. 95

DESCRIPTION Catoco, Ngangela tribe [Mission Station Kasindi, Angola]: Leader with chorus.
COLLECTOR Alfred Schachtzabel (Schachtzabel 27).
PERFORMER Unidentified
DATE 1913

NOTES Reference pitch.

CYLINDER NO. 4,148 **TIME**
AFS NO. **QUALITY**
ORIGINAL NO. 96

DESCRIPTION
COLLECTOR
PERFORMER
DATE

NOTES Cylinder missing.

North Africa

CYLINDER NO. 4,149 **TIME** 2:04
AFS NO. 10,053: B33 **QUALITY** good
ORIGINAL NO. 97

DESCRIPTION Tunis [Tunisia (recorded in Berlin)]: Belly dance music played on the mezad.
COLLECTOR Archives (Archiv 10).
PERFORMER Daidon Messika [Misqa]
DATE 1904

NOTES Reference pitch. Fluctuating volume; some beating and skips.

CYLINDER NO. 4,150 **TIME** 1:49
AFS NO. 10,053: B34 **QUALITY** good
ORIGINAL NO. 98

DESCRIPTION Tunis [Tunisia]: Belly dance song played on the fhal.
COLLECTOR Paul Träger (Träger 7).
PERFORMER Sala

DATE 1903
NOTES [ATM]: "Announcement: 'Ho, ho, sokrana. Played on the Fhal'." Engineer's false start; overmodulated. [Disc 2, side b, band 7.]

CYLINDER NO. 4,151 **TIME** 1:52
AFS NO. 10,054: A1 **QUALITY** fair
ORIGINAL NO. 99

DESCRIPTION Tunis [Tunisia]: Old dance song "Lain, tin hob ale fregrsali" (My eyes are full of tears because my lover must leave).
COLLECTOR Paul Träger (Träger 4).
PERFORMER Fatima
DATE 1907

NOTES Extreme surface noise; some distortion; abrupt ending.

CYLINDER NO. 4,152 **TIME** 1:55
AFS NO. 10,054: A2 **QUALITY** fair
ORIGINAL NO. 100

DESCRIPTION Berber [Tunisia]: Marriage song of the Berber man sung by renowned musicians from Ifax.
COLLECTOR Karutz (Karutz 13).
PERFORMER Mohammed; Achmed.
DATE 1906

NOTES Overmodulated; distortion; skips.

CYLINDER NO. 4,153 **TIME** 1:48
AFS NO. 10,054: A3 **QUALITY** fair
ORIGINAL NO. 101

DESCRIPTION Abyssinian [Ethiopia]: Battle song of the soldiers of Swain.
COLLECTOR Felix Rosen (Rosen 10).
PERFORMER Unidentified
DATE 1905

NOTES Overmodulated; distortion.

CYLINDER NO. 4,154 **TIME** 1:30
AFS NO. 10,054: A4 **QUALITY** good
ORIGINAL NO. 102

DESCRIPTION Somali [Somalia (recorded in Lunapark--World's Fair)]: "Zumara" song with drum accompaniment.
COLLECTOR Erich Moritz von Hornbostel (Archiv 10).
PERFORMER Unidentified
DATE 1910

NOTES [ATM]: "double clarinet." Overmodulated; speed fluctuations in middle.

North Africa, cont.

CYLINDER NO. 4,155 **TIME** 1:33
AFS NO. 10,054: A5 **QUALITY** good
ORIGINAL NO. 103

DESCRIPTION Palestine [Jerusalem, Israel]: Pentateuch recital, Exodus 20, verses 1-5.
COLLECTOR Abraham Zevi Idelsohn (Idelsohn 68).
PERFORMER Unidentified [ATM--Performed by a Catholic Jew from Spain].
DATE 1913

NOTES Reference pitch. Skips. [Disc 2, side b, band 8.]

East Africa

CYLINDER NO. 4,156 **TIME** 1:36
AFS NO. 10,054: A6 **QUALITY** good
ORIGINAL NO. 104

DESCRIPTION Bahutu [Rwanda (ATM--Ruasa in Mulera land)]: "Rugindiri", principal singer with women's chorus and hand clapping

COLLECTOR Jan Czekanowski (Czekanowski 62).
PERFORMER Unidentified
DATE 1907

NOTES [ATM]: "'Rugindir' (the running women). Festive Chant. Female solo and women's chorus from the Bahuti tribe." Reference pitch. Surface noise, beating and speed fluctuations--accelerating speed towards end. [Disc 2, side b, band 9.]

CYLINDER NO. 4,157 **TIME** 1:54
AFS NO. 10,054: A7 **QUALITY** fair
ORIGINAL NO. 105

DESCRIPTION Kisiba [Mutakaugariva, Tanzania]: Drum and trumpets.
COLLECTOR Paasche (Paasche 20).
PERFORMER Unidentified
DATE Unknown

NOTES Surface noise; overmodulated; beating in middle.

CYLINDER NO. 4,158 **TIME** 2:18
AFS NO. 10,054: A8 **QUALITY** good
ORIGINAL NO. 106

DESCRIPTION Zinza Maganya [Tanzania]: Solo song.
COLLECTOR Schwarz (Schwarz 29).
PERFORMER Unidentified
DATE 1906

NOTES False start. Seems to be two songs--second song starts at [2:00.]

CYLINDER NO. 4,159 **TIME** 2:13
AFS NO. 10,054: A9 **QUALITY** fair
ORIGINAL NO. 107

DESCRIPTION Masai [Arouchka, Kenya]: Battle song of the Elmoran.
COLLECTOR Seyfried (Seyfried 7).
PERFORMER Unidentified
DATE 1906

NOTES [ATM]: "warrior caste of the Masai." Echo; recorded too fast. [Disc 2, side b, band 10.]

CYLINDER NO. 4,160 **TIME** 2:10
AFS NO. 10,054: A10 **QUALITY** good
ORIGINAL NO. 108

DESCRIPTION Sandawe [Tanzania]: Song with dance, "landa."
COLLECTOR Otto Dempwolff (Dempwolff S 3).
PERFORMER Unidentified
DATE 1910

NOTES Engineer's false start; reference pitch. Slight echo.

CYLINDER NO. 4,161 **TIME** 2:01
AFS NO. 10,054: A11 **QUALITY** good
ORIGINAL NO. 109

DESCRIPTION Zaramo [Tanzania]: a) Dance song. b) [1:05] Dance song "Ngongo wa kizelamo."
COLLECTOR Otto Dempwolff (Dempwolff Z 3).
PERFORMER Salim ben Ali
DATE 1907

NOTES Reference pitch.

CYLINDER NO. 4,162 **TIME** 2:05
AFS NO. 10,054: A12 **QUALITY** good
ORIGINAL NO. 110

DESCRIPTION Hehe [Tanzania]: Dance songs, a) "johele ma vanomwani;" b) [:50] "jagwe nanda;" c) [1:33] "jilutye nigu."
COLLECTOR Otto Dempwolff (H 28).
PERFORMER Three unidentified women
DATE 1907

NOTES Slightly overmodulated; echo.

East Africa, cont.

CYLINDER NO. 4,163 **TIME** 1:21
AFS NO. 10,054: A13 **QUALITY** good
ORIGINAL NO. 111

DESCRIPTION Wairaku [(Waitaku)]: Man's song.
COLLECTOR C. Uhlig (Uhlig 17).
PERFORMER Unidentified
DATE Unknown

NOTES Reference pitch. Slight echo.

CYLINDER NO. 4,164 **TIME** 1:36
AFS NO. 10,054: A14 **QUALITY** good
ORIGINAL NO. 112

DESCRIPTION Wanyamwezi [Nyamwezi, Tanzania]: Men's drinking song, sung by choir leader.
COLLECTOR C. Uhlig (Uhlig 9a).
PERFORMER Unidentified
DATE Unknown

NOTES Reference pitch. Slightly overmodulated.

CYLINDER NO. 4,165 **TIME** 1:18
AFS NO. 10,054: A15 **QUALITY** fair
ORIGINAL NO. 113

DESCRIPTION Wadschagga [(Chagga), Tanzania]: "Ngoma" Kiboni Doranyaga (for several voices).
COLLECTOR Seyfried (Seyfried 9).
PERFORMER Unidentified
DATE 1906-1909

NOTES Beginning echo.

CYLINDER NO. 4,166 **TIME** 2:04
AFS NO. 10,054: A16 **QUALITY** good
ORIGINAL NO. 114

DESCRIPTION Bondei [Tanzania]: Piece on the "vilangwi" (xylophone).
COLLECTOR Carl Meinhof (Meinhof 17).
PERFORMER Unidentified
DATE 1902-1903

NOTES Surface noise; some skips; speed fluctuations.

CYLINDER NO. 4,167 **TIME** 2:00
AFS NO. 10,054: A17 **QUALITY** fair
ORIGINAL NO. 115

DESCRIPTION [Manyema] [Tanzania]: a) Manyema dance song ("goma") with rattles. b) [:49] Song of a married woman.
COLLECTOR Seyfried (Seyfried 3).
PERFORMER Unidentified
DATE 1906-1909

NOTES Surface noise; rattles barely audible in first song; buzzing and vibration at intervals throughout second song.

CYLINDER NO. 4,168 **TIME** 1:23
AFS NO. 10,054: A18 **QUALITY** good
ORIGINAL NO. 116

DESCRIPTION Luvemba [Mzobi, Tanzania]: Song of husbands and wives.
COLLECTOR Fr. Bachmann (Bachmann 18).
PERFORMER Unidentified
DATE 1908

NOTES [ATM]: "Choral song of men and women of the Luvemba. The text depicts a traveler and government representative, exactly as one might imagine a European to be." Surface noise; abrupt ending. [Disc 2, side b, band 11.]

East Africa, cont.

CYLINDER NO. 4,169 **TIME** 1:28
AFS NO. 10,054: A19 **QUALITY** good
ORIGINAL NO. 117

DESCRIPTION Valugaluga Wanicha [Tanzania]: Song of the children.
COLLECTOR Fr. Bachmann (Bachmann 25).
PERFORMER Unidentified
DATE 1908

NOTES Slight echo; abrupt ending.

CYLINDER NO. 4,170 **TIME** 1:30
AFS NO. 10,054: A20 **QUALITY** good
ORIGINAL NO. 118

DESCRIPTION Babuanye: Women's dance choral song.
COLLECTOR Mattner (Mattner 13).
PERFORMER Unidentified
DATE Unknown

NOTES Surface noise increases towards the end.

South Africa

CYLINDER NO. 4,171 **TIME** 2:03
AFS NO. 10,054: A21 **QUALITY** fair
ORIGINAL NO. 119

DESCRIPTION Zulu [South Africa (recorded in Johannesburg)]: Song, "tugana weluga".
COLLECTOR Felix von Luschan (von Luschan 6).
PERFORMER Unidentified
DATE Unknown

NOTES Speed warp and false start at beginning; echo; beating; increase in surface noise towards end.

CYLINDER NO. 4,172 **TIME** 2:00
AFS NO. 10,054: A22 **QUALITY** poor
ORIGINAL NO. 120

DESCRIPTION Bushman [(Southern Bushman) South Africa (recorded in Johannesburg)]: a) Song. b) [1:09] Song.
COLLECTOR Felix von Luschan (von Luschan 19).
PERFORMER Unidentified
DATE 1905

NOTES Overmodulated; echo.

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